

An Anthology of all the Principal

Upanishads *of the* **Rig Veda**

(Original text with complete English Translation,
explanatory notes & diagrams, appendices etc.)

ऋग वेदिक उपनिषदों का अंग्रेजी संग्रह



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Upanishads of the Rig Veda

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PREFACE

‘All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness: that man of God may be perfect, thoroughly furnished in all good works’ (Bible, Timothy, 2/3/16-17), ‘Ask, and it shall be given to you; seek, and ye shall find; knock, and it shall be opened to you’ (Bible, gospel of St. Matthew, 7/7), ‘Wherefore he saith— awake thou that sleepest, and come from the dead and Christ (Lord) shall give you light’ (Bible, Ephesians, 5/14). ‘But whosoever drinketh of the water that I shall give him shall never thirst; the water that I shall give him be in him a well of water springing up into ever lasting life’ (Bible, Gospel of St. John 1/14).

‘As the different streams having their sources in different places all mingle their water in the sea, sources in different tendencies, various though they appear, crooked or straight, all lead to Thee’ (Swami Vivekanand, World Religion Parliament, 11/9/1893, Chicago, USA), ‘Open your eyes and see him’ (Swami Vivekanand Complete Works, 2/146).

Oh Lord! Lead us from falsehood to truth, from darkness to light, from death to immortality (Brihadaranyak Upanishad, 1/3/28).

Investigate well, show favour to none, maintain impartiality, consult the law, then give judgment— that is the way of justice— Thirukural

स होवाच श्रीरामः । ऐतरेयकौषीतकीनादबिन्दात्मप्रबोधनिर्वाणमुद्रलाक्षमालिकात्रिपुरा—

सौभाग्यबह्वचानामृगवेदगतानां दशसंख्याकानामुपनिषदां वाङ्मे मनसीति शान्तिः ॥५३॥

Sri Ram replied to Hanuman, ‘There are 10 Upanishads in the Rig Veda and their ‘Shanti Mantra’ is ‘Vaang Me Manasi’ (वाङ् मे मनसि). These 10 Upanishads are the following— (1) Aitereyo, (2) Kaushitaki-brahmin, (3) Naadbindu, (4) Atmaprabodh, (5) Nirvan, (6) Mudgal, (7) Akshamalika, (8) Tripura, (9) Saubhgya-laxmi and (10) Bhavarich (53).

[Shukla Yajur Veda, Muktikopanishad, Canto 1, verse no. 53.]

The above quotation from Muktikopanishad firmly established the list of Upanishads belonging to the Rig Veda. In this anthology, in true Vedic tradition, I have followed exactly the same sequence as prescribed by Sri Ram to Hanuman in listing and narrating those Upanishads, viz., I start this anthology with the Aitereyo Upanishad and culminate it with Bhavarich Upanishad. The original Sanskrit texts, their simple layman’s lucid version in easy flowing English, simple explanatory notes to clarify various conceptions as and when they appear in the text, their probable interpretations, along with several appendices etc. will make this bouquet useful while being vibrant, colourful, attractive, lively, succulent and unique at the same time. Knowledge, especially when it relates to divinity and spirituality, is a pleasant perfume which wafts soothingly over the ruffled ter-

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rain of our mundane, arduous existence and lends purpose to it, gives hope in the otherwise hopeless whirlpool represented by this mirage-like world which traps and sucks everything down in its vortex of delusions, and is like the bright and glorious Sun rising in the horizon to lighten up all the directions of the realm of our existence and lift the veil of darkness of ignorance and delusions that has spiritually blinded us.

There are 10 Upanishads in the Rig Veda— each has been included in this book separately from chapters 1 to 10. To introduce the text, I've included Atmapujopanishad which will succinctly but marvelously initiate the reader on the voyage of discovery. Further, appendix no. 1 has the 'Purush Sukta' dedicated to the 'Viraat Purush' mentioned in Mudgalopanishad (Chapter 6), appendix no. 2 has the 'Sri Sukta' mentioned in Saubhagya-laxmi Upanishad (Chapter 9), appendix no. 3 has the Chaturvedopanishad which describes, inter-alia, the genesis of creation, appendix no. 4 has the 'Shanti Paath' of the Rig Veda which appear at the beginning and the end of each Rig Vedic Upanishad, appendix no. 5 expounds on the concept of cosmic 'Naad' and OM, appendix no. 6 explains what is meant by 'Yantra, Tantra and Mantra', appendix no. 7 describes the various energy centers in the body (i.e., the Chakras) and the 'Naadis' (nerves and veins), appendix no. 8 briefs the reader with various Vedantic concepts (such as Atma, sheaths, elements, Vasanas & Vrittis, macro-micro cosmos, the Viraat etc.), appendix no. 9 has a 'Mantra index' and appendix no. 10 has the publisher's note.

This book deals with the **Upanishads of the Rig Veda**, and their subject matter can be briefly classified, inter alia, as follows— (i) the Upanishads that deal with the creation and heaven etc. (Aeitereyo, Chapter 1 and Kaushitaki, Chapter 2), (ii) Meta-physical subjects such as Atma and Brahma etc. (Atma Prabodho, Chapter 4), (iii) Concept of renunciation, emancipation and salvation etc. (Nirvano, Chapter 5), (iv) The concept of OM and cosmic 'Naad' (Naad Bindu, Chapter 3), (v) the Viraat Purush (i.e., the macrocosmic form of the Soul— Mudgal, Chapter 6), (vi) The use of Yantra or worship instrument (Tripuro and Saubhagya Laxmi, Chapters 8 and 9), (vii) Yoga and its related concepts such as various Chakras or subtle energy centers in the human body (Saubhagya Laxmi, Chapter 9, Canto 2-3) and (viii) The concept of the divine Goddess representing the primordial cosmic energy which was primarily responsible for this creation (Bhavaricho, Chapter 10). A brief introduction is given at the beginning of each chapter which outlines its contents.

The Upanishads **advise** mankind to turn away from the illusionary and transient benefits that the world appears to offer and instead aspire for spiritual perfection and elevation. The Upanishads' main subject matter is the essential nature of the world, the individual self and the supreme Self and their inter-relationships. The seeker begins to see things in a homogenous way in a different perspective which is rational, emperical and well thought of.

ऋचो अक्षरे परमे व्योमन् । यस्मिन्देवा अधि विश्वे निषेदुः । यस्तन्न वेद किमृचा
करिष्यति । य इत्तद्विदुस्त इमे समासते । इत्युपनिषत् ॥९॥ (बह्वृचोपनिषद्)

'The Vedas, in the form of divine and cosmic words or sounds, have their abode in the

vast space of the sky where all the Gods reside. What can a man get or benefit by reading or reciting the Vedas if he does not make an effort to understand that supreme knowledge (called Brahma, a knowledge which is eternal, absolute, universal and truthful)? That person who realises the truth about the vast sky (or the essential tenets of the vast repository of knowledge embodied in and personified by the Vedas), verily, he finds permanent abode in it i.e., he becomes so engrossed in that knowledge that he literally drowns or submerges himself in it. And since this knowledge is as vast as the sky, the seeker/aspirant is deemed to have taken residence in the sky of the knowledge represented by the Vedas. In other words, he dissolves himself and loses his independent identity as a creature and becomes one with the transcendental knowledge (of Brahma) as contained in the Vedas, and consequentially, finds permanent peace, bliss and beatitude there. This is verily what this Upanishad says' (9). [Bhavrichopanishad]

Western scholars on Upanishads :- The perennial philosophy of the Upanishads has charmed scholars of the West like no other oriental text. To begin with, the elder son of Mughal emperor Shahjhan, Darashikoha, who was the elder brother of Aurangzeb, was so impressed by the Upanishads that he got around 50 principal Upanishads translated in Farsi (Persian) language between 1640-1657 A.D. with the help of Brahmin scholars from Varanasi whom he summoned for the purpose to Kashmir (Later, he was killed by Aurangzeb 3 years later in 1659 A.D.).

During the reign of Akbar the Great (1556-1585 A.D.), some Upanishads were translated into Persian. It was not until 1775 A.D. that M. Gentil, the resident European in the court of the Nawab of Avadh, Sajaudulla, gave a manuscript of one of the Persian language translations made by Darashikoha to a European traveler named Anquetil Duperron. The latter translated it into Latin and French. The Latin version was published by him under the title 'Oupnekhat' in 1801-1802 A.D. This Latin version ignited keen interest of western scholars in the Upanishads. The first in-depth analysis of that version was done by the German scholar named Aurther Schopenhauer (1788-1860 A.D.). This is what he had to say :- (a) From every sentence, deep, original and sublime thoughts arise, and the whole is pervaded by a high, holy and earnest spirit. Indian air surrounds us and original thought of kindred spirits. And oh, how thoroughly is the mind here washed clean of all early engrafted Jewish superstitions, and all philosophy that emerges before those superstitions. In the whole world, there is no study so elevating as that of the Upanishads. It has been the solace of my life. It will be the solace of my death. (b) Almost super-human conceptions whose originators can hardly be said to be mere men. (c) The primitive wisdom of the human race will never be pushed aside by the events of Galilee. On the contrary, Indian wisdom will produce a thorough change in our knowing and thinking.

There was another German scholar by the name of Paul Deussen and he published the magnum opus titled 'philosophy of the Upanishads'. In it he says about the Upanishads :- (a) Philosophical conceptions unequalled in India or anywhere else in the world. (b) Eternal philo-

sophical truths have seldom found more decisive and striking expression than in the doctrines of the emancipating knowledge of the Atma.

According to Will Durant, ‘To our own day, the Upanishads have remained to India what the New Testament is to Christendom— a noble creed occasionally practiced and generally revered. Even in Europe and America this wistful theosophy has won million upon million of followers, from lonely women to tired men, to Schopenhauer to Emerson’ (Book— our oriental heritage, page 415).

Dr. Winternitz says, ‘In fact, the whole of the later philosophy of the Indians is rooted in the Upanishads. Their theological-philosophical system of Sankaracharya and Ramanuja whose adherents at the present day are still counted by the millions, are built upon these text books. Moreover, all other philosophical system and religions which have risen in the course of the centuries... have sprung forth from the soil of the Upanishad doctrines’. ‘The Upanishads do not contain super-human conceptions, but human, absolutely human attempts to come nearer to the truth— and it is this which makes them so valuable for us’ (Book— History of Indian literature, pages 265 and 166).

Amaury de Riencourt says, ‘The Upanishadic era represents the zenith of India’s cultural growth. The early enthusiasm and joy of living of the Vedic Aryans, now firmly settled in their new land, was sobered by considerable thoughtfulness and an awareness of the deep sorrow underlining all forms of life. The Indian mind began to crystallise slowly and even love new forms of expressions perhaps better suited to a more mature outlook’ (Book— the soul of India, page 49-50).

Another scholar named Macdonald says— Brahma or the Absolute Being is grasped and definitely expressed for the first time in the history of human thought in the Brihad Aranayaka Upanishad. The French philosopher named Victor Cousins writes ‘when we read the philosophical and poetical monuments of the East, above all those of India, we discover therein many truths so profound, and which make such a contrast with the results at which the European genius has sometimes stopped, that we are constrained to bend the knee before the Philosophy of the East’.

Another German scholar named Fredrick Shlegel writes ‘even the loftiest philosophy of the Europeans appears in comparison with the abundant light of oriental idealism like a feeble Promethean spark in the full flood of the heavenly glory of the noon day sun— faltering and feeble and ever ready to be extinguished’. Similarly, the English scholar Aldous Huxley has called the Upanishad as ‘evergreen perennial philosophy’.

The Upanishads are forceful, powerful, stupendous, magnificent and eloquent statements made in response to pointed questions by the disciples (seekers/aspirants) who were themselves Rishis of repute. They emphasise the knowing of the truth, investigating and discussing it, constantly contemplating upon it and putting them into practice to re-define oneself. They have wide ramifications and transcend all religious and cultural boundaries. The Upanishads are written words. They can be read, thought over, taught and re-

written in the form of translations in different languages (while still retaining their originality). They are not lifeless alphabets as such. They are synonymous with the supreme light of knowledge that dispels darkness of ignorance and is symbolic of life. Since the vehicle for transmission of the profound truths are words, the Upanishads emphasis, like the Bible and the Guru Granth Sahib (the scripture of the Sikh religion) that the 'word' is the truth, the reality, the equivalent of the Lord, the God, the Brahma, the cosmic 'Naad' (sound), OM, the very essence of life. The Bible explicitly says— '(a) In the beginning was the word, and the word was with God, and the word was God (gospel of St. John, 1/1), (b) And the word became flesh and dwelt among us— full of grace and truth (John, 1/14)'. How stupendous, how magnificent, how profound, how succinct, how lively are these words indeed! Therefore, the Upanishads are not lifeless books but 'the body' of knowledge, 'the abode' of knowledge. The quest for truth is the spark that injects vitality and vibrancy to a bunch of alphabets which lead the path to enlightenment.

Meaning :- The word 'Upanishad' is composed of three Hindi syllables— 'up', 'ni' and 'shad'. (a) The word 'up' means 'come near, down, benevolent, worship, destroy, cure/remedy, disease/fault free, enjoy, without hindrance'. (b) The word 'ni' means 'not, night, darkness, ignorance, special as well as complete/full'. (c) The word 'shad' means '6 schools of thought, knowledge, to teach, to learn, to calm down, to destroy'.

Hence, the composite word Upanishad means :- (i) to come and sit down quietly before the teacher, (ii) to sit quietly after having acquired truthful knowledge about the reality, having calmed down all agitations and having dispelled all confusions and doubts, (iii) to remove the darkness of ignorance by the light of knowledge, (iv) the endeavour that removes/dispels the darkness of ignorance and enhances/propagates light of knowledge and (v) to find remedy for the disease/illness represented by this world. (vi) While defining the word Upanishad, Sankaracharya says, 'Seekers of emancipation... deliberate on it (i.e., the knowledge that is called Upanishad) with steadiness and certainty' (8 Upanishads, Advaita Ashram, Cal., 1989, p. 99-100). He says that the Upanishads, like a mother, never tire of reminding us of our true nature. The Atma, which is the focus of the Upanishad, is pure bliss, is eternal and is synonymous with the cosmic soul called Brahma'.

The term Upanishad implies that an initiated disciple sits down before his wise teacher for the purpose of confidential communication of the secret doctrine called Rahasya concerning the relationship between the creator and the created individual. This knowledge can be communicated to only the deserving candidates and not to all and sundry because not only will they ridicule it but also because it would be a waste of time and energy.

Man can't achieve happiness through mere physical enjoyments. Absolute happiness can result only from liberation, and it follows therefore that spiritual enlightenment alone, which frees the Atma from all delusions, can provide liberation and deliverance from the unending cycle of deeds/action and their results. Unfulfilled desires and yearnings to fulfill them further propel the creature towards more deeds/action and their newer results. This cycle causes a

hurdle for the unification of the Atma with the supreme Brahma which is called true and ultimate emancipation and salvation, liberation and deliverance of the creature.

Deussen has expressed the fundamental ideal of the Upanishads in the following words, ‘The Brahma, the power which presents itself before us has materialised in all existing things, it creates, sustains, preserves and receives back into itself again all the worlds, this eternal, infinite, divine power is identical with the Atma which, after stripping off everything external, we discover in ourselves as our real, most essential Being, our individual self, the soul/spirit. This doctrine has found expression most pointedly and clearly in the Upanishad's dictum which later became the confession of faith of millions of Indians in the word ‘That art thou’ (i.e., the cosmos is Brahma) and ‘the world exists only in so far as thou (Brahma) are conscious of it’.

Therefore the main thrust of the Upanishad is to light the candle of knowledge so as to dispel the darkness of ignorance of the disciple. To do this, a clear, coherent and cogent language and format is used— usually in the form of question and its pertinent answer. This knowledge, which the Upanishad tries to disburse, is about the supreme Truth or absolute Reality which it calls the Brahma, which in turn is treated as being synonymous with the knowledge about the soul/Atma of the creature, the Nature (cosmos, universe, world), the very basic and primary forces that govern the operation of this vast and multifarious cosmos, and the irrefutable truth that everything emerged from and will ultimately collapse into Brahma in the final analysis.

Upanishads in Hindu philosophy are called the ‘Head (or brain, crown) of the Vedas’. The Vedas are divided into 3 parts according to their subject matter— Karma (rituals), Upasana (worship, devotion, contemplation, honour and reverence) and Gyan (acquisition of truthful knowledge about the eternal, universal and essential Truth and Reality about existence). The ‘Karma’ section involves doing rituals and taking actions such as the various fire sacrifices, observance of sacraments, following of various dos and don'ts to prepare one for the next step which involves worship, devotion and contemplation upon his chosen deity which represents divinity and ideals selected by him. These two phases lead to the third phase— acquisition of truthful knowledge about a person's true-self as well as about the supreme truth and the absolute reality of this existence. The main focus of this third stage is Brahma and its counterpart, the Atma, residing in the individual creature, and these two entities are the **focus of the Upanishads**.

The main **difference between the Vedas and the Upanishads**, however, is that the Vedas are more ritual and sacrificial based (called Karma-kand) while the later are knowledge-based (called Gyan Kand). What the Vedas try to accomplish by elaborate exercises of offering of sacrifices or chanting of hymns, the Upanishads do it by the more practical and intelligent system of pointed questions asked by disciples and their specific answers provided by the teachers in logical and simple terms. The disciples raise doubts and are satisfied by the logic and proofs offered by the erudite teacher, who were the

Rishis (sages and seers) of immaculate reputation. They raise the creature from, what Dante said, ‘a state of wretchedness to a state of blessedness’. The Vedas prepare the ‘patient’, that the creature is, by physical cleansing exercises while the Upanishads do the actual ‘operation’ on him to cure his malaise. The Vedas are palliative for his pain while the Upanishads offer the cure. The Vedas are referred to as the body of Brahma while the Upanishads are called the head of that body. The body acts while the head thinks and directs. The Vedas are like the fire which helps in burning the faults of the creature while the Upanishads are like the bi-convex glass (i.e., the magnifying glass) which can focus the natural sun-light with such an intensity that it does the same thing without the cumbersome processes involved.

Upanishads are compared to the head of the Vedas because without an intelligent head, the body acts like that of an animal’s. It is the head which guides the actions of the body. The ritualistic practices and sacrifices advocated by the Vedas will become meaningless exercises without the benefit of knowledge that the Upanishads provide against the background of Vedic concepts. They help to focus the creature’s efforts and energy constructively towards the real goal— which is the realisation of Brahman and which is the ultimate Truth. Upanishads teach how to look at certain things, a certain way of looking at things, which appear different from what they actually are.

The ‘**Brahma Sutras**’, as the name suggest, are the various ‘keys’ or basic tenets that have been arrived at to explain the essence of the verses and chapters of the various Upanishads. They are much like formulas applicable in the realm of modern science.

According to ‘**Advaita school of thought**’, which incidentally is the approach of the Upanishads, the Jiva or creature is covered or veiled or masked by three sheets of Avidya or ignorance and delusions. They are— ‘Mul’ (मूल—i.e., the various faults, shortcomings, flaws, errors and taints arising out of the past deeds of the creature), ‘Vikshep’ (विक्षेप—i.e., doubts, confusions, uncertainties, perplexity, fickleness, restlessness and wavering of the mind), and ‘Avaran’ (आवरण—i.e., a veil of ignorance about one’s true nature, identity and essential form that cloaks the Atma/soul which is pure consciousness and the true self).

The **Upanishads prescribe methods or paths** for overcoming all these hurdles to spiritual elevation of the creature. ‘Mul’ is removed by selfless service, ‘Vikshep’ is overcome with devotion and worship, contemplation and meditation of the mind on an ideal, while ‘Avaran’ or veil of ignorance is removed by knowledge. Further, the 3 faults or flaws of the mind-intellect are overcome by the following 3 ways or paths which are akin to 3 types of medicines or treatments given to a patient according to his disease, and they have their respective benefits and rewards—the first path pertains to those who engage themselves in doing various righteous deeds to attain heaven after death, but when their accumulated treasure of good deeds are exhausted, they fall back and take rebirth in this world. The cycle continues. The second path of selfless service leads to 4 types of ‘Muktis’ or emancipation and salvation— viz (i) ‘Salokya’ (सालोक्य —i.e., to obtain the abode of the chosen

deity in heaven), (ii) ‘Samipya’ (समीप्य —i.e., to live near the chosen deity), (iii) ‘Sarupya’ (सारूप्य—i.e., to assume a form like the chosen deity) and (vi) ‘Saujya’ (सायुज्य—i.e., to become one with the chosen deity). The third path which is the path chosen by the Upanishads is the path that leads to ‘Kaivalya Mukti’ (कैवल्य मुक्ति). In this, the aspirant realises his true nature and identity, and consequentially becomes enlightened. At the time of death, his body dissipates into the basic five elements (earth, fire, water, air, space) and his individual soul, which is the cosmic ‘Pran’ or the supreme Soul residing in his body, is effortlessly released from its captivity of the body and it re-merges with the vast sky which is its primary habitat.

Relevance of Upanishads to ancient Greek philosophers— The enquiry of the Upanishads about the cause of existence, the primary, immutable truth, the ultimate end, what is that entity which is most basic to existence and the absolute reality, knowing of which can enable one to know all that is to be known, are also true of ancient Greek philosophers and thinkers. They, especially Parmenides, Pythagoras, Socrates and Plato had volunteered a number of answers to these basic questions asked by the Upanishadic seers. Parmenides speaks of ‘Ontos’ or ‘Being Itself’ as a unitary reality underlining all apparent change and variety that is discernible in the phenomenon known as the world. This ‘unitary reality’ was defined as Brahma by the Upanishadic sages. It is widely believed that Pythagoras’ thinking on vegetarianism, mediation (Dhyan) based on sound (Mantra) and symbols and geometric patterns (Yantra), the doctrine of Metempsychosis (reincarnation), are all influenced by Upanishadic thoughts.

Socrates’ classic ‘Phaedrus’ presents an analogy of the soul as living in the body just like a rider sits in a chariot, a concept almost identical with the discourse between Yam (God of death) and Nachiketa in Katha Upanishad. The ‘Chandogya and Brihad Aranyakya Upanishads’ have greatly influenced the thought processes of pre-Socrates Greek philosophers, the chief among them being Pythagoras. Socrates himself had drawn heavily from Chandogya in his theory of re-birth as enunciated in the last chapter of his classic ‘Republic’.

The Upanishadic sages had a **holistic view** of life — their pursuit of knowledge was both a religious practice (called Dharma or righteousness) as well as scholarly philosophical debates (called Darshan). They weren’t separate, but a common way of learning and arriving at logical, immutable, rationale and verifiable truths. These truths removed their conclusions from the rituals and dogmas of pure Vedas to the realm of experienced, empirical and enlightened proclamations. What later Greek philosopher Aristotle would like to call ‘cosmological argument’ (that all the things require a cause, that an infinite regression of causes is not acceptable, and that there must be a first cause, called the ‘uncaused-cause’ which was the progenitor of all other causes, and it was called God or Brahma) was earlier conceived by the Upanishadic sages when they said ‘that in the beginning was Brahma, and it had no beginning or end’. It was the ultimate entity or truth. It ‘decided’ to do something to initiate the process of creation, and so set forth the chain

reaction resulting in the vast phenomenal world. *The 'uncaused-cause' of Aristotle is the 'Brahma' of the Upanishads.*

The Upanishads, as we have seen, are based on sound, logical, rational, experienced and empirical thoughts and debates. They present not any religious dogmas but verifiable, empirical truths. Though the language may seem outdated in the present context of the modern world, but gold nevertheless remains gold no matter what dialect is used to name it. They present a body of standard, time-tested knowledge, a knowledge that is in the verifiable realm, empirical experience and rational thoughts. The so many Upanishadic texts are not meant to confound the reader or the seeker in any way, but they only highlight the pluralistic approach of ancient sages to reach a single point called Brahma at the cosmological level (macro level) and the Atma at the temporal level (micro level).

About their **relationship with the Purans** (composed roughly between 4th-7th century A.D.), it can be said that the latter are 'a developed, a story, example, parable, allegory and allusion-based elaboration of the basic axioms and maxims proclaimed by the Upanishads. Whereas the Upanishads are akin to the green stem of the evergreen tree of which the Vedas are the roots, the Purans are the multicoloured flowers, leaves and branches of that tree. What has been subtly and succinctly said in the Upanishads have been elaborated upon and woven into enthralling, enchanting and captivating stories in the Purans which hold the reader spell-bound by their magic and marvel. The Purans are like a real page-turning, record-breaking novel or a captivating history that must be read once it is picked up, if nothing else then at least for their wide canvas of stories and stories-within-stories pattern, whereas the Upanishads, on the other hand, cater to the more scholarly and serious people who have a sharp scalpel-like discerning intellect who wish to do away with round-about stories and come to the point straight.

But it must be emphasised that sincerity on the part of the seeker is a deemed necessity for any benefit to accrue from the Upanishads. This sincerity will lead to contemplation, and it must be supported by meditation, austerity, study, self-restraint and intense reflection. It should be an all-inclusive, holistic approach. The study of the Upanishads is the pinnacle of all education; it is the crest of divine knowledge, the epitome of the Vedas.

Period of composition :- The Upanishads were composed/written over a long period of time, almost like the Vedas or the holy Bible. They are the products of not one or two Rishis but a chain of enlightened and erudite scholarly sages much like the other two scriptures. Upanishads are a collection of books totaling 210 in number much like the Bible which has 39 books in the Old and 27 books in the New Testament.

However, a rough guess can be made of the approximate period of their composition as follows :- There is a passage in Maitrupanishad (मैत्र्युपनिषद्) which specifies an astrological combination of stars in the words 'महाद्यं श्रविष्ठाद्धर्म —6/14' which establishes that the period of time when this particular Upanishad was composed was when 'the sun was beginning its transition state moving north of the equator (a period called summer solstice lasting

for 6 months from January to June) from the asterism/lunar mansion (नक्षत्र) called 'Dhanistha' (धनिष्ठ) which is the 23rd asterism out of a total of 27 asterisms/lunar mansions, but half of the period for which this asterism/lunar mansion existed had already expired (i.e., out of a total of 15-day period of an asterism, 7½- days had already expired).

Late Vedic scholar Bal Gangadhar Tilak, in his book *Gita Rahasya* (page 552), has calculated this period to have fallen sometimes between 1880-1680 B.C. Modern astrologers using computer software have deduced that the particular asterism mentioned above (when the above written Upanishad was composed), when the sun transferred itself to the north of the equator, was also present approximately in 27, 880 and 271680 B.C. Besides this, such situation arises after a gap of every 26000 years till eternity.

There are numerous references to and citations of other Upanishads in Maitrupanishad referred above, such as Chandogya (छान्दोग्य उपनिषद्), Brihad-Aranakya (बृहदारण्यक उपनिषद्), Taittiriya (तैत्तिरीय उपनिषद्), Kathopanishad (कठोपनिषद्) and Ishavasya (ईशावास्य उपनिषद्) Upanishads. Evidently, these Upanishads existed prior to this above referred Upanishad, i.e., they are older, earlier than Maitrupanishad because citations can be made only of those texts that exist prior to the present one.

Western scholars such as F. Max Muller (*The Upanishads*, Oxford, Clarendon, 1879— page LXVI) and A. B. Keith (*The Religion and Philosophy of the Vedas and Upanishads*— Cambridge, Harvard University Press, 1925— page 20) have put the period of composition of the Upanishads as sometimes between 900-300 BCE (a period of appx. 500-600 years).

In Canto 4 of Kaushitaki Brahmin Upanishad of the Rig Veda, there is a detailed description of a conversation between one king Ajatshatru and sage Gargya, son of sage Balaka. This king Ajatshatru was the ruler of Magadh between 492-462 BCE. His father was king Bimbisar (544-492 BCE) who was renowned for his religious tolerance, a trait also inherited by Ajatshatru. This fact establishes incontrovertibly that this particular Upanishad was composed during or immediately after the reign of king Ajatshatru. Since the Upanishads are philosophical interpretations of Veda text which were roughly composed between 1500-200 BCE, it follows, therefore, that the period of the Upanishads should have either coincided with this period, or at the most a few immediate centuries following it, but surely not earlier than the Vedas. This is the historical perspective, while Bal Gangadhar Tilak's interpretations as described above are based on astrological calculations. '*Men pass away, but the truth of the Lord remains forever.*' (*Bible, Psalm, 116/2*).

According to Jain tradition, the concept of Atma and Moksha (soul and emancipation) was first propounded by the founder of Jainism and its 1st Tirthinkar Rishabdeo. He is also considered as the 8th incarnation of Vishnu/Vasudeo (Bhagwat Mahapuram, 1/3/13). His eldest son was Bharat who gave the country the name of 'Bhaarat' (India). The concept of Atma, Brahma, Moksha, Karma (deed), transmigration, renunciation etc. were very much part of the Jain philosophy of the 23 Jain Tirthinkars. The last was Arhat Parsva

who lived in the 10th century B.C. and was the last in the line of Tirthinkars. By that time, the philosophy and the doctrines of the Vedas had metamorphosed into more evolved, highly theological discussions. The Jain philosophy was a precursor to the Upanishadic philosophy. The emphasis shifted from the world as a place of Bhog (enjoyment) to a place of Dukha (sorrow), and means were sought to be found to end this sorrow. Incidentally, Lord Buddha also propounded his 'Four Noble Truths' revolving around this theme. The philosophy/doctrine of those 23 Tirthinkars was delineated later on in the various Upanishads, and therefore it will not be wrong to say that the composition period of some of the Upanishads fell sometimes after the death of Arhat Parsva (the 23rd Tirthinkar)— i.e., after the 10th century BC. The emphasis on 'Atma Vidya' (knowledge of the true self) was first propounded by Arhat Rishabdeo according to the Jain tradition, who was born in prehistoric times, and culminated with Arhat Parsva. Hence, some of the Upanishads were composed prior to 10th BC.

The Upanishads, as already pointed out in the beginning, are words composed/ written by numerous sages and formed the 'Gyan or knowledge Kand' of the Vedas. The Vedas are more or less like the Old Testament while the Upanishads are comparable to the New Testament of the Bible. They were enunciated and expounded by persons of different temperaments, talents, learning and scholarships. They are a collection inclusive of allegories, similies, precepts, deductions, prophesies, poetry, history, prayers and they deal with the most profoundest of philosophical subjects and theological doctrines.

So we conclude that like the Vedas and the Bible, the Upanishads are— (i) a collection of books by various Rishis, (ii), the period of composition varies with the period of the Vedas of which they were made parts, (iii) they are certainly more ancient than the Bible, and (iv) no exact dating can be done which will not be subject to criticism. So, only rough estimates can be proposed as above.

Classification of the Upanishads :- The Upanishads are also known as Vedanta, which literally mean the 'end or summarised version or the essence of the Veda'. The chief Upanishads are part of (i.e., incorporated in) the Vedas in their Sanhitas, Brahmins and Aranyaks section. For example, (a) Aitereyo Upanishad is a part of Aitereyo Aranyak of Rig Veda (2/4/6); (b) Taiteriyā Upanishad is a part of Taiteriyā Aranyak of Krishna Yajur Veda (7/8); (c) The Brihad-Aranyak Upanishad is contained in the last 6 Cantos of the 14th chapter of Shatpath Brahmin of Shukla Yajur Veda and; (d) Cantos 3-8 of Chandogya Brahmin of Talwakar branch of the Sam Veda is called Chandogya Upanishad.

There are, however, many Upanishads which have been written independently by erudite and enlightened sages who had deep understanding and grasp of spiritual and metaphysical subjects eg. Jabalopanishad (by sage Jabal), Shandilyopanishad (by sage Shandilya), Shaunakopanishad (by sage Shaunak) and Yagyawalkopanishad (by sage Yagyawalka). Such Upanishads are therefore named after those sages.

There are many Upanishads which have similar sounding duplicate names but are

different from each other, e.g., Kathrudra and Rudrahritya; Radho and Radhikopanishad; Ramrahasya and Ramtapiniyopanishad. Still there are few Upanishads having two different names for the same text, e.g., Ganeshpurvatapiniyopanishads which is also called Varadpurvatapini; Prabodhopanishad which is also known as Atmabodhopanishad.

There is an Upanishad in Shukla Yajur Veda called 'Muktikopanishad'. It is a conversation between Sri Ram and Hanuman (full Hindi & English version is published separately by this author). According to its verse nos. 26-39 of Canto 1, there are total 108 Upanishads. This Upanishad further classifies them in verse nos. 52-57 as follows :- (i) Rig Veda's 10 Upanishads (verse no. 53); (ii) Shukla Yajur Veda's 19 Upanishads (verse no. 54); (iii) Krishna Yajur Veda's 32 Upanishads (verse no. 55); (iv) Sam Veda's 16 Upanishads (verse no. 56) and (v) Atharva Veda's 31 Upanishads (verse no. 57). In verse no. 27-28 of Canto 1 of this Upanishad, it is clearly mentioned that out of the total 108 Upanishads, there are only 10 or at the most 32 main ones, but which ones is not mentioned therein.

This Muktikopanishad also authoritatively settles one pertinent question— that out of the total 210 Upanishads available now, the ones which were originally part of the Vedas are only 108. We can safely assume that the rest (210-108=) 102 might have been later day interjections in the body of the Upanishads as erudite and prodigious sages and seers deemed it fit to further elucidate topics which originally were either not sufficiently explained, were not covered at all or were more focused on one aspect while neglecting the other. As has already been pointed out, the Upanishads were composed over a very long period of time— hundreds of years— we can only make safe assumptions based on some ancient text, and can never be certain.

The Upanishads are repositories of supreme and pristine knowledge. Some of them are short (e.g., Kali-Santarno, Ken, Niralambo, Mandukya etc.) while others are voluminous running into numerous Cantos and sub-Cantos (e.g., Sam Veda's Chandogya and Shukla Yajur Veda's Brihad Aranyakya etc.). Some appear to be merely ritualistic and tantra based (e.g., Canto 1 of Saubhaghya Laxmi and Tripuropanishad etc.), some deal with Yoga (meditation, e.g., Cantos 2 and 3 of Saubhaghya Laxmi and Yog Chudamani etc.), some have various philosophies incorporated in the same text (e.g., Jabal Darshan, Chandogya etc.), some have exclusive question-answer format (e.g., Kaushitaki Brahmin, Chandogya, Prashnopanishad etc.) and some deal with creation (e.g., Mudgal, Aitereyo, Bhavaricho etc.). Some of the Upanishads are exclusively dedicated to the concept of OM (e.g., Mandukya etc.), some to the single letter, not the word as such (e.g., Ekaksharo etc.), some to the wider ramifications and applications of the letter to incorporate the whole range of divinity and supreme energy represented by each of these letters in its ambit and codified as 'Tantra' or a worship instrument (e.g., Ram Purva Tapini, Tripuro etc.) while others concentrate on the divine meaning of the letters as represented in the beads of a prayer rosary (e.g., Akshamaliko etc.), and so on and so forth.

The Upanishads are also classified according to their patron Gods. Those

Upanishads dealing with the various incarnations of Lord Vishnu are called the ‘Vaishnav Upanishads’, those dealing with Lord Shiva are called ‘Shaiv Upanishads’.

There are other criterions that can be used to broadly classify the Upanishads according to the major topic or subject matter they deal with, or the aspect of spiritual practice they lay emphasis upon, e.g.,— (i) Vaishnav Upanishads which deal with the worship of the various incarnations of Lord Vishnu as well as the philosophical and metaphysical aspect of each such incarnation (Garudopanishad, Gopal Tapiniyopanishad, Ramopanishad etc.), (ii) Devi Upanishads deal with the worship and significance of various forms of the cosmic mother called Devi who is the creative principle of the cosmos (Laxmikopanishad, Devupanishad, Tripuropanishad, Bhavaricho etc.), (iii) Shiva Upanishads deal with Lord Shiva and his various manifestations and their worship and spiritual significance (Rudra Hridayopanishad, Shivopanishad etc.), (iv) Purely metaphysical and philosophical Upanishads dealing with the various aspect of Brahma, Atma, how to convert the day to day life into a fount of bliss and emancipation etc. (Mahopanishad, Chandogya, Brihad Aranakya etc.) (v) Purely ritualistic based Upanishads (Tripuropanishad, Ram Purva etc.), (vi) Some Upanishads derive their name from the saint, sage, seer or ascetic who first enunciated them (Jabalopanishad by sage Jabal, Shukrahyopanishad by sage Shukdeo , Yagyawalkya Upanishad by sage Yagyawalkya etc.), (vii) Some which are based on symbolism (Bhavanopanishad, Akshamalikopanishad etc.), (viii) Upanishads dealing with Yoga practices and principles (Yogachudamani and Kundalupanishad, Canto 2 and 3 of Saubhagya Laxmi etc.), (ix) Upanishads describing the origin of the cosmos (Chatur Vedopanishad, Aitereyopanishad, Mudgalopanishad, Bhavanopanishad etc.), (x) Upanishads dealing with the importance of the rosary and its various beads (Rudraksha Jabalopanishad, Akshamalikopanishad etc.), (xi) Worshipping of the various aspects of nature and seeing Brahma in all the creation (Chandogya etc.), (xii) The detailed explanation of the ‘Great Sayings’ of the Vedas called the Mahavakyas (Shukar Rahasyopanishad), (xiii) Upanishad describing the cosmic ‘Naad’ (Naadbindupanishad), and the list can never be exhaustive because of the pluralistic approach of the vast array of metaphysical topics that the Upanishads cover.

The divisions and classifications can consume a separate book on the subject. However, the idea is that the Upanishads propound and enunciate upon that pristine knowledge about spirituality, metaphysics and philosophy which makes Hinduism so unique— all-inclusive, open-ended, pluralistic in approach, tolerant, unbiased and highly evolved intellectual exercise involving multidimensional logic, skillful rational thinking, erudition and scholarship laced with traditional wisdom and expertise. They are not blind and abstract dogmas but practical philosophies and guidelines to enlighten a man on his true nature and goal in life. The same basic truth has been expounded from various angles such that an aspirant or learner can understand the concept one way or the other according to his mental caliber. The various paths are open to him according to his individual temperaments and needs.

The Upanishads are exponents of both the ‘Sagun’ (formed, manifested, with at-

tributes) as well as the 'Nirgun' (unformed, unmanifested and attributeless) variants of the same entity which the Upanishads prefer to call the Brahma.

Intent and Purpose of the Upanishads— A reader of Upanishads is expected to have broader perspective of what consists of religion. He is expected to rise above sectarian narrow-mindedness and see the 'beauty of the truth spoken in whatever tongue'. In this context about the 'oneness, singularity and uniformity of the universal truth' the **Holy Quran** has this to say— (i) LA ILAH ILLALLAH (there is no other God but one God), (ii) QUL HUWA LLAHU AHAD (say, the Lord is one), (iii) WA ILAHUKUM ILAHUM WAHID (and your God is one God), (iv) ALLAHU LA ILAHA ILLA HUWA (God, there is on other God but He), and (vi) WA MA MIN ILAHIM ILLA ILLAHUN WAHID (and there is no God but one God).

The purpose and importance of truthful knowledge about the 'Reality and Essence' of everything, which the Upanishads strive to enumerate and expose in detail, is also succinctly proclaimed by the **Bible** :- (i) Fools die for want of wisdom (Proverb, 19/2), (ii) They know not, neither will they understand, they walk on in darkness (Psalm, 82/5), (iii) They will be blind leaders of the blind, and if the blind lead the blind, both shall fall in the ditch (Gospel of St. Matthew, 15/14), (iv) (Therefore), understanding is a wellspring of life (Proverbs, 2/6), (v) The heart of him that hath understanding seeketh knowledge (Proverb, 15/14), (vi) By knowledge shall the chambers be filled with all precious and pleasant riches (Proverb, 24/4), (vii) Your testimonies are also my delight, and my counselors (Psalm, 119/24), (viii) Through your precepts I get understanding (Psalm, 119/104).

The fruit of knowledge is :- (i) For the fruit of the spirit is in all goodness and righteousness and truth (Ephesians, 5/9), (ii) Acquaint now thyself with Him and be at peace (Job 20/21). [Really indeed! This last quotation is the real fruit of self-realisation and is affirmed emphatically by the Upanishads.] The Bible further says :- (i) The Lord is my light and my salvation (psalm, 27/1), (ii) God is light and in him there is no darkness at all (St. John, 1/1/5), (iii) The Lord is a God of knowledge and by Him actions are weighed (1 Samuel, 2/3), and where is this God? The Bible says, (iv) The kingdom of God is within you (Gospel of St. Luke, 17/21), (v) In him we live and move and have our being (Acts, 17/28).

Regarding this 'truth' factor, the Bible says— (i) I am the way, the truth, and the life (gospel of St. John, 14/6), (ii) Send out thy light and thy truth. Let them lead me (psalm 43/3), (iii) Thy word is the truth (gospel of St. John 17/17). (iv) The truth is great unto the clouds (psalms, 57/10), (v) That was the true light which lighteth every man that cometh into the world (Gospel of St. John, 1/9), (vi) Teach me your way, o Lord, I will walk in your truth (Psalm, 86/11). Understanding the truth is the wellspring of life unto him that hath it; the Lord giveth wisdom. Out of his mouth cometh knowledge and understanding (Proverb, 2/6). Send out thy light and thy truth and let them lead me (Proverb, 43/3). Thy word is Truth (St. John, 17/17).

The **Upanishads** represent the highest citadel of philosophical evolvement of hu-

man kind. The canons of the Upanishads are essentially teachings of ancient seers and sages who were erudite and sagacious, genius and enlightened, had scholarly acumen. They had enunciated the principles of the Ultimate Truth and Reality about this existence and the forces governing it both in philosophical as well as in metaphysical terms. These treatises were not merely hypothetical but empirical as well; they were the result of deep investigative minds which delved deep into the reaches of the unknown and after thorough exploration, investigation, examination, experimentation and application, they arrived at irrefutable, incontrovertible conclusions. They were pioneers in this field as much as they delved into hitherto unknown realm of metaphysics and, therefore, can be called the forefathers of constructive and logical thinking as well as spiritual scientists.

They learned spiritual disciplines, proposed and tested hypothesis, applied variables, corrected any errors they discovered in their hypothesis, retraced their steps and moved ahead with the new path which stood the test of methodical, scientific and empirical experimentations. When a successful method evolved, they preached it to their disciples in the words of the Upanishads. These doctrines enshrined in these texts are therefore a result of extensive and industrious labour, insight and research. These doctrines are practical and modern day. Exponents of Upanishadic philosophy have indeed tried to explain their precepts in scientific ways. The readings of these texts have had a profound psychological impact on generations after generations. They have tried to present a remedy to a world overwhelmed by misery and tumult.

Furthermore, the brightest point in Upanishadic teaching is the fact that a follower of any religious dispensation can benefit from them— they aren't a set of meaningless rituals and dogmas but proven metaphysical truths that can benefit an afflicted mind-body of an individual because they help him to realise the futility of worldly pursuits, of craving for the world and its material objects which are indeed all perishable in the end. The alternative it prescribes is uplifting for the individual. These doctrines do not come in the way of his day to day work of life but only makes the life better for him to live. To quote Swami Vivekanand— 'Whenever you hear that a certain passage of the Vedas come from a certain Rishi (sages/seers), never think that he wrote it or created it out of his mind; he was the 'seer' of the thought which already existed; it existed in the universe eternally. This sage was only the discoverer' (Complete Works, 3 (1970)/119).

These sages/seers concluded, inter alia, that the physical world perceived through the sensory organs was not the real world; it did not provide peace and happiness to the creature. Since everyone wants peace, tranquility, bliss and happiness, there must be something other than this physical world that was the 'truth'. This, they realised was the Brahma (or Brahmn). Where is Brahma seated? 'Brahma is hidden in the heart and it is known by the pointed and subtle intellect' (Kathaupanishad, 1/3/12) and 'The immortal Brahma alone is before and behind, to the right and left, above and below. This world is verily the supreme Brahma' (Mundak Upanishad, 2/2/12).

The creature, they concluded, was not the physical, decayable, tormented body, but the pure, indestructible Atma (soul). This Atma (soul) is pure consciousness, eternal, peaceful, happy and blissful. This awareness was self-realisation. How is it obtained? ‘Self is attained by practice of truth, austerity, right knowledge and continence, self control and abstinence’ (Mundak Upanishad, 3/1/5). The laboratory was their mind-intellect apparatus; the chemical for the various tests was their power of intellectual discrimination, and penetrating insight was their microscope. The fact that they obtained peace, tranquility, happiness and bliss as well as contentedness proved the fact that their theory was indeed correct, that it was indeed the ultimate Reality which mankind sought for. Their dedicated and focused understanding, outstanding research, analytical thinking, surgical precision and superb examples to illustrate their observances resulted in the pronouncement of doctrines having wide ramification and tremendous import. They disbursed this vast ocean of knowledge for the benefit of their disciples (i.e., seekers/aspirants/students), and through them, to the humanity as a whole. These doctrines, which are absolute Truths or irrefutable axioms, have been condensed for posterity in the form of Upanishads. These most venerated books are expositions of superb minds with matured thinking, striking in their clarity of thought and expression, are precise and clinical, have a strong fundamental basis that can be experimented by serious seekers as to their veracity and practicability, and have had a tremendous impact on western scholars who chose to study them.

To explain the relationship between Brahman, Atma and body in a simple way, the allegory of the chariot is taken. The body is the chariot, the soul is the true owner, the horses are the sense organs, mind is the bridle, intellect is the charioteer, the 2 wheels are the physical and spiritual life, and their movement means progress in both fronts. This allusion is sufficient to explain the whole setup. ‘The chariots of God are twenty thousands, even thousands of thousands’ (Psalm, 68/17).

The Upanishads are like concentrated beams of laser rays— they are focused, powerful, potent, specific and surgical in their approach. And since the final and ultimate truth has to be one— which is Brahman— all the Upanishads' final goal is also Brahman. All tell us that the ultimate knowledge is the realisation of Brahman, and what is the characteristic feature of this entity called Brahman? It is eternal, infinite, attributeless, absolute, non-dual, all-pervading, all-encompassing, omniscient, omnipotent, pure and supreme consciousness which is the macrocosmic soul of Nature as well as the microcosmic soul/ Atma of the creature. To make the seeker/aspirant aware of Brahman, about its true nature and essence, about the fact the Atma is indistinguishable from Brahman, is the basic aim and object of the Upanishads. They seek to define Brahman in all possible ways.

The **benefit** derived from the study of the Upanishad is that the creature realises his true and essential form and nature. He comes to comprehend the essence of the vast cosmos of which he is a part. The resultant awareness fills him with bliss and happiness, contentedness and satisfaction. The Upanishad emphasises the importance of acquisition

of truthful knowledge of the attributeless and infinite, but attainable and absolute Reality and Truth which it calls Brahma. The knowledge of Brahma leaves nothing more to be learnt. 'Therefore, whosoever heareth these sayings of mine, and doeth (i.e., trusts them, implements them), I will take him unto a wise man which (who) built his home upon a rock' (Bible, gospel of St. Matthew, 7/24). Then, such a person becomes 'ye are the light of the world' (Bible, St. Matthew, 5/14), obtains eternal life and bliss— 'I give unto them eternal life, and they shall never perish' (Bible, gospel of St. John, 10/28), finds salvation— 'The Lord redeemeth the soul of his servants' (psalms, 34/22), and such a person becomes one with the Lord— 'believe me that I am in the father and the father in me' (Bible, gospel of St. John, 14/11). This is the final aim of the Upanishads— to ignite or kindle the process of self-realisation in the seeker/aspirant and lead him to the ultimate Truth and Reality.

The knowledge of the Upanishads frees the creature from the fetters shackling it to this world and provides it with deliverance and liberation even as a bird finds freedom from a cage and flies off into the vast sky. This liberation provides immense joy and exhilaration to the creature because it finds itself liberated much like the caged bird.

Again, the knowledge contained in the Upanishads is like a balanced diet for the mind and intellect of the creature. A healthy and well-nourished mind and intellect of the creature helps to elevate its spirit from the greed, rapacity, ambition, dissatisfaction and yearning-ridden wistful world around it to a higher pedestal of contentedness, peace, bliss, tranquility and a sense of fulfilment.

The Upanishads abound in beautiful imagery, allegory and similies. The imagery is intended to make the concepts simpler to understand and more endearing. For example, (i) The Katha Upanishad has an allegory of the chariot— the body is the chariot and the individual is the master (Katha Upanishad, 1/3/3-4), (ii) The Mundak Upanishad gives the example of 2 birds eating from the same tree— one bird is the soul of the creature while the other is the supreme Soul of the cosmos (Mundak Upanishad, 3/1/1-2). (iii) Similarly, creation has been vividly described 'as a spider spreading out and withdrawing its thread, herbs growing and perishing on earth and hair on the human skin' in Mundak Upanishad (1/1/7). (iv) With the example of the 'bow' as the medium of the knowledge contained in the Upanishads, the soul as the 'arrow', and the Brahma as the 'target', The Mundak Upanishad 2/2/2-5 stresses the need to focus on Brahma with this magnificent allegory of an archer. (v) The Chandogya uses the allegory of the seed of the tree, the salt in the water, the shadow in the water, the God-demon war, the fire sacrifice itself etc. to highlight the truth about the Atma and the Brahma. (vi) The Kaushitaki Brahmin Upanishad uses the example of a wheel (hub-spoke) to describe the relationship between the Atma and the outside world (3/9). Stunning logic is used to explain complicated and profound metaphysical concepts in a step-by-step method in the Upanishads.

य एकोऽवर्णो बहुधा शक्तियोगाद्वर्णानेकान्निहितार्थो दधाति । (श्वेताश्वतर उपनिषद् ४/१)

'In the Upanishads, it (the Brahma) is one, attributeless and indescribable. When the same

Brahma extends itself many-fold and in myriad of ways into hundreds and thousands of forms and shapes having innumerable contours, virtues and characteristics, the details of all this as a narration of history (or events that have taken place) and their various consequences are made in the Purans' (Shwetashwatar Upanishad 4/1).

Swami Vivekanand says, 'The theme of Vedanta is to see the Lord in everything, to see things in their real nature, not as they appear to be (Complete Works, 2 (1968)/312). Vedanta says that you are pure and perfect, and that there is a state beyond good or evil and that is your own true nature. It is higher than Good. We have no theory of evil... we call it 'ignorance' (Complete Works, 5 (1970)/282).'

Life is as long as well as a short journey. Long in the sense that a man gets ample time to do what is expected or required of him, and short because it has to be done without any waste of time, without running aimlessly hither and thither, frittering precious moments away. We have to be laser-focused on our target in order to optimize the limited time frame that we have for the wheel of time is running at a fast pace. The Lord is the only target worth seeing, worth talking about, worth reading, worth contemplating upon, worth dreaming and worth writing about as far as I am concerned. That is the reason the Lord God Sri Ram, who is synonymous with Brahma for me, has got his Upanishads rendered into English at my hands. For me, this is the remedy that gives peace and tranquility to my heart. Amongst so many alternatives available in the chemist's shop, this is the remedy that suits me and I hope it will suit all the devotees of the Lord too. It helps me to remember my beloved Ram who is the very axle, the very pivot, the very basis, the very strength and the very energy that runs the wheel of Nature in my view (and in the form of Brahma in the language of the Upanishads). And, is it not a great honour, a great privilege rather, to be able to do the Lord's work?

'What then? Notwithstanding, every way, whether in pretence or in truth, Christ (read Sri Ram) is preached, and I therefore rejoice, yea, and will rejoice, for I know that this will turn to my salvation', 'For me to live is Christ (read Sri Ram) and to die is gain; but if I live in the flesh, there is the fruit of my labour' (Bible, Philippians, 1/18-19, 21-22). And to do the Lord's work, I decided to write in English so that the barrier of language is broken and the wisdom of the Upanishads can ride the waves of the high seas and spread to all corners of the globe because English is an international language— 'I had rather speak five words with my understanding, that by my voice (books) I might teach (reach) others also, than ten thousand words in an unknown (alien) tongue' (Bible, Corinthians, 1/14/9-11, 19).

'I am not capable of anything. If He graciously accepts me, if He mercifully and benevolently empowers my eyes to see His divine form which is most beautiful, enthralling and incomparable in my own Atma or my pure-self (which is pure consciousness), I shall then consider my self as most blessed, most privileged, most obliged, most thankful and most fulfilled' (Kathopanishad, 1/2/22).

But let us **remember one point**, and that is whatever has been written in this book are not a word of mine, ‘My doctrine is not mine, but ‘His’ that sent me; if any man will do his will, he shall know of the doctrine; for he that speaketh of himself seeketh his own glory; but he that seeketh ‘His’ glory that sent him, the same is true, and no unrighteousness is in him’ (Bible, Gospel of St. John, 7/17-18). ‘The words that I have spoken to you do not come from me. The father who remains in me does his work’ (Gospel. St. John, 14/10), ‘What I say, then, is what the father has told me to say’ (Gospel. St. John, 12/50). What more can I say.

I humbly present this book **to my esteemed readers** with a sincere request to excuse me for the errors of omission and commission, and this request is out of the depths of my heart. I ask the Lord to forgive for my follies— ‘out of the depths, have I cried unto thee, oh Lord. Hear my voice. Let thine ears be attentive. If then, Lord, shouldest mark iniquities, oh Lord, who shall stand? But there is forgiveness with thee... for with the Lord there is mercy, and with him is plenteous redemption’ (Bible, psalm, 130/1-3).

I dedicate this book to Sri Ram who is my dearest of dear, most beloved, the essence of my life and being, and for whom, and for whose pleasure, and on whose behest, and on whose divine mission, this book is dedicated. I am short of words to pray to my Lord, but nevertheless my heart springs out like a fountain with these hymns from the Holy Bible— ‘Have mercy upon me, o God, according to your loving kindness.... and cleanse me from my sins... wash me, and I shall be whiter than snow... create in me a clean heart, o God, and renew a steadfast spirit in me. Do not cast me away from your presence, and do not take your holy Spirit from me... restore to me the joy of your salvation, and uphold me with your generous Spirit (Bible, Psalm, 51/1-2, 7-8, 10-12). Deliver me out of the mire, and let me not sink... draw near to my soul and redeem it (Psalm, 69/14, 18). I am like a pelican of the wilderness; I am like the owl of the desert; I lie awake, and am like a sparrow alone of the housetop... hear my prayer, o Lord, and let my cry come to you (Psalm, 102/7,1). Truly my soul silently waits for God, from him comes my salvation. He is my rock and my salvation; he is my defense... and my refuge is in God (Psalm, 62/1-2, 7). O God you are my God, early will I seek you, my soul thirsts for you, my flesh longs for you, in a dry and thirsty land where there is no water... you have been my help, therefore in the shadow of your wings I will rejoice. My soul follows close behind you, your right hand upholds me’ (Psalm, 63/1, 7-8). I am waiting in life’s departure lounge, waiting for my flight to freedom. But till that time, ‘I will sing to the Lord as long as I live; I will sing praise to my God while I have my being’ (Psalm, 104/33). ‘I will praise the name of God with a song; and will magnify him with thanks giving’ (Psalm, 69/30).

‘Show me your ways, O Lord, teach me your paths (4). Lead me in your truth and teach me. For you are the God of my salvation. On you I will wait all the day (5). Remember, O Lord, your tender mercies and your loving kindness (6), for your name’s sake, O Lord, pardon my iniquity, for it is great (11). My eyes are ever towards the Lord, for he

shall pluck my feet out of the net (15). Turn yourself to me and have mercy on me, for I am desolate and afflicted (16). Look on my afflictions and my pain and forgive all my sins (18). O keep my soul and deliver me; let me not be ashamed, for I put my trust in you (20). [The Bible, Psalm, 25]

‘One thing I have desire of the Lord; that I will seek (Psalm, 27/4), Bow down your ear to me, deliver me speedily. Be my rock of refuge, a fortress of defense to save me (2). For you are my rock and my fortress. Therefore for your name’s sake, lead me and guide me (3) for you are my strength (4). Into your hands, I commit my spirit; you have redeemed me, O Lord God of Truth (5). I trust in you, O Lord; I say ‘You are my God’ (14), my times are in your hands (15), make your face shine upon your servant; save me for your mercy’s sake (16). [Bible, Psalm, 31]

‘The Lord is my strength and my shield. My heart trusted in him and I am helped. Therefore my heart greatly rejoices, and with my song I will praise him (Psalm, 28/7). To the end that my glory may sing praise to you and not be silent. Oh Lord my God, I will give thanks to you for ever (Psalms 30/12). May my speech (read my books) be pleasing to him, and as for me, I will rejoice in the Lord’ (Bible, psalm, 103). So, help me, oh Lord! And ‘finally, my bretheren, rejoice in the Lord’ (Bible, Philippians, 3/1).

Amen!

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Reading all the good books is like a conversation with the finest men of past centuries
—Rene Descartes

*‘You will know the truth and the truth will set you free’ (Bible, Gospel St. John, 8/6).
He grants wisdom to whom he pleases, and whosoever is granted wisdom is rich
indeed. But none will grasp the supreme message except men of understanding.*

—The Holy Quran 2/269

*The heart of him that hath understanding seeketh knowledge—(Bible Proverb, 15/
14), Search the scriptures; for in them ye think ye have eternal life; and they are
they which testify of me— (Gospel of St. John, 5/39), The Lord gave the word; great
was the company of those who proclaimed it (Psalm, 68/11), Let the peoples praise,
o Lord, let all the peoples praise you (Psalm, 67/5), Forever, o Lord, your word is
settled in heaven... I will never forget your precepts, for by them you have given me
life... but your commandment is exceedingly broad (Psalm, 119/89, 93, 96).*

Atmapujopanishad/आत्मपूजोपनिषद्

ॐ तस्य निश्चिन्तनं ध्यानम् । सर्वकर्मनिराकरणमावाहनम् । निश्चलज्ञानमासनम् । समुन्मनीभावः
पाद्यम् । सदामनस्कमर्ध्यम् । सदादीप्तिराचमनीयम् । वराकृतप्राप्तिः स्नानम् । सर्वात्मकत्वं
दृश्यविलयो गन्धः । दृग्विशिष्टात्मानः अक्षताः । चिदादीप्तिः पुष्पम् । सूर्यात्मकत्वं
दीपः । परिपूर्णचन्द्रामृतरसैकीकरणं नैवेद्यम् । निश्चलत्वं प्रदक्षिणम् । सोऽहंभावो
नमस्कारः । परमेश्वरस्तुतिर्मानम् । सदासन्तोषो विसर्जनम् । एवं परिपूर्णराजयोगिनः
सर्वात्मकपूजोपचारः स्यात् । सर्वात्मकत्वं आत्माधारो भवति । सर्वनिरामयपरिपूर्णोऽहस्मीति
मुमुक्षूणां मोक्षैकसिद्धिर्भवति । इत्युपनिषत् ॥

OM salutations! Constant remembrance of the essence called Atma (soul/spirit) is equivalent to contemplation and meditation upon its true form. Dissociating oneself from the deeds (i.e., being detached from them) is the invocation and respectful welcome of the supreme entity called Atma. Stable and firm 'Gyan' (truthful knowledge, wisdom, erudition, enlightenment, awareness) is its seat. To be constantly eager to move towards that ultimate Truth and absolute Reality is the leg. Diverting the mind constantly towards it is honouring and adoring it, paying tributes to it. The constant illumination of the radiant Atma is the sip of refreshing water (called Aachman). To attain the most exalted and the best of stature is equivalent to bathing in its glory. The state of total and unhindered Samadhi (when all perceptions of the world cease and only the presence of the Atma is felt) is its fragrance which intoxicates and overwhelms the seeker. The eyes of wisdom, deep insight and the ability to discriminate are akin to the 'Akshat' or whole rice grains offered to a Deity. The light of pure consciousness (enlightenment) is the flower offering. The visualisation of that essential Atma as an embodiment of the Sun is the lighted lamp. The offerings of sweets is symbolised by treating it as the full Moon with its elixir of eternity and bliss (called Amrit). The moon's regulated movement is the circumambulation. The thought that 'I am that Brahma' is bowing reverentially before it. To remain quiet and to turn inwards, to become introspective and contemplative, is praying to it and singing its glory. To be ever contented is like giving it rest. This all-encompassing, symbolic, glorious form of worship of the all-pervading and immanent Atma is its sound foundation. By being firmly convinced that 'I am that Brahma who is without any blemishes, faults, flaws, limitations, hindrances etc.' the seeker of emancipation and salvation (Moksha) obtains success in his endeavours of obtaining it. This is the essential knowledge of this Upanishad.

* __ * __ * __ *

'The most beautiful thing which we can experience is the 'mysterious'. It is the source of all true art and science' —Albert Einstein

तन्मे मनः शिवसंकल्पमस्तु (यजुर्वेद, ६४/१)

Let my mind and heart be of excellent volitions and determinations (Yajur Veda, 64/1).

Rig Veda's ऋग वेदिक Aitereyopanishad/ऐतरेयोपनिषद्

The 4th, 5th and 6th chapters of the second Aranyak of the Rig Veda, called 'Aitereye Aranyak' (ऐतरेय आरण्यक), are chiefly devoted to 'Brahma Vidya', i.e., the knowledge pertaining to the supreme Brahma. Hence, these three chapters are called Upanishads. The first such chapter of this Upanishad has three sections while the other two have only one section each.

In this Upanishad, the creation of the entire cosmos, from the macro level to the micro level, has been described by the Upanishadic Rishi (sage). From Brahma emerged the various Lokas (worlds), their Lokpals (guardians) and then the entire spectrum of the cosmos including the inanimate as well as the animate world.

(a) *What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from* — T.S. Eliot.

(b) *Every new beginning comes from some other beginning's end* — Seneca

(c) *Be open to learning new lessons even if they contradict the lessons you learnt yesterday* — Ellen Degeneres.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath

Canto 1/Section 1

The supreme Soul (Parmatma) desires to create the cosmos or the universe. He creates the various Lokas (worlds) as well as their patron Gods or guardians to look after them. From 'Hiranyagarbha' is first created the 'Viraat Purush', and from the latter's body are created the various Gods.

आत्मा वा इदमेक एवाग्र आसीन्नान्यत्किञ्चन मिषत् । स ईक्षत लोकान्नु सृजा इति । १ ॥

At the very beginning of the creation or even prior to it, there was only the supreme Soul in a primordial form. Besides it, there was nothing that can be called conscious or live (i.e., there was no life or any efforts towards producing it as such). Then, that entity (the supreme Soul) thought that it should create the myriad, fascinating world and the vast cosmos (i.e., it decided to 'create', it thought of 'doing something' and the cosmos was a

result of his decision or determination to do so) (1).

स इमाँल्लोकानसृजत अम्भो मरीचीर्मरमापोऽदोऽम्भः परेण दिवं द्यौः प्रतिष्ठाऽन्तरिक्षं
मरीचयः । पृथिवी मरो या अधस्तात्ता आपः ॥२॥

Deciding thus, the supreme Soul first created the four 'Lokas' (i.e., 4 levels of abodes for different types of creatures that would eventually inhabit and populate them when the creation come into existence). These 4 Lokas were the following— (i) Ambh (अम्भ)— the area of the vast space or cosmos lying between the Devaloka (the abode of Gods) and the Swarloka (i.e., the heaven, the place where exalted souls will find rest after their liberation and ultimate salvation from this world; the deep recesses of space, millions of light years away from earth and from where no visible stars etc. are seen). (ii) Marichi (मरीचि)— that area of the open and vast space where all the stars, planets, the Sun, the Moon etc. are the present (i.e., the visible galaxy). (iii) Martyaloka (मर्त्यलोक)— the earth where mortals would eventually live, and (iv) Apaha (आपः)— the space below the surface of the earth, i.e., the subterranean world or the netherworld where water is present. [According to this theory, the earth is supposed to be flat] (2).

स ईक्षतेमे नु लोका लोकपालान्नु सृजा इति । सोऽद्भ्य एव पुरुषं समुद्धृत्यामूर्च्छयत् ॥३॥

Having created the various abodes or Lokas, the supreme Soul (Brahma) thought that now he should create the various 'Lokpals, i.e., the custodians or guardians of these Lokas to look after and take care of them (i.e., to protect, sustain them). Thus, from the undefined, shapeless, primordial fluid or jelly-like egg, he first created the very first signs of life in the form of an embryo-like entity called 'Hiranyagarbh', and it was eventually given a shape (or was moulded into an image) of a 'Purush' (a male form and he was called 'Viraat') (3).

[Note :- Hence, 'Viraat Purush' was the first living entity created by the supreme soul called Brahma or Ishwar (or Eshwar); it had a definitive macrocosmic form and shape; he was the first male that appeared in creation. We must note that the 'Viraat Purush' was the gross form of Brahma. It was the macrocosmic body of the cosmos. This 'Viraat' body had the macrocosmic subtle body which was called 'Hiranyagarbh' and Brahma who was the soul of the 'Viraat Purush' was called Ishwar. A separate appendix no. 8 briefly explains these concepts.]

तमभ्यतपत्तस्याभितप्तस्य मुखं निरभिद्यत यथाण्डं मुखाद्वाग्वाचोऽग्निर्नासिके निरभिद्येतां
नासिकाभ्यां प्राणः । प्राणाद्वायुरक्षिणी निरभिद्येतामक्षिभ्यां चक्षुश्चक्षुष आदित्यः कर्णौ
निरभिद्येतां कर्णाभ्यां श्रोत्रं श्रोत्रादिशस्त्वड निरभिद्यत त्वचो लोमानि लोमभ्य
ओषधिवनस्पतयो हृदयं निरभिद्यत हृदयान्मनो मनसश्चन्द्रमा नाभिर्निरभिद्यत नाभ्या
अपानोऽपानान्मृत्युः शिश्नं निरभिद्यत शिश्नाद्रेतो रेतस आपः ॥४॥

As a next step, the supreme Soul (Brahma, Parmatma, Ishwar or the macrocosmic soul or consciousness) did severe Tapa (i.e., did penances and made a firm resolve) to finally give shape to various organs of 'Hiranyagarbh' so that it can lead a 'life'. [That is, the supreme Soul thought that it must shape the newly formed image of 'Hiranyagarbh' in such a way that it can sustain itself independently and lead an independent life. It also

ensured that ‘Hiranyagarbh’ will lead a life which will ultimately come to an end at the end of its tenure; this was done to maintain the equilibrium of Nature and to prevent it from superseding the supreme Brahma in some distant time in future and usurping the latter’s ultimate supremacy in creation.]

As a result of that strong resolve (Tapa), a rounded hole appeared in ‘Hiranyagarbh’ which was to become his mouth. From the mouth emerged the organ of speech (tongue), and from the speech evolved the ‘Fire God’ who is the patron God of speech. Then the holes representing the nostrils appeared, and from these nostrils emerged ‘Pran’, i.e., the vital wind or breath which is synonymous with life. Its patron guardian was the ‘Wind God’. After that emerged the eyes, and from the eyes came the power to see and observe. Thence emerged their patron God, the Aditya (the Sun God). Ears came next, followed by the power to hear as well as the various directions of the universe. After the ears, appeared the skin (to enclose or sack the already produced organs and give them a definite shape). From the latter appeared the hairs which in turn produced the various vegetations and herbs.

Next in the sequence of evolution came the heart; from the heart came the mind, and from the latter emerged the ‘Moon God’. The navel made its appearance next, followed by ‘Appan’ (the wind force pressing down the intestines). From the latter appeared death or the ‘Death God’.

Finally came the genitals, and from them the semen, and from the latter came the vital spark of life represented by the sperms (i.e., the fluid semen contained sperms which were infused and empowered with the divine and magical powers to create new life) (4).

[Note :- (i) The last sentence is very important. The ‘Hiranyagarbh’ or the macrocosmic subtle body of the ‘Viraat’ was created from the primordial fluid (verse no. 3) and now it has been empowered to create fresh life on its own and thereby set-off the chain reaction through its own life-creating fluid called semen— the fluid which left to itself is nothing but a shapeless mass or globule of mucous, but has the magical and stupendous potential to recreate its parent body. The initial spark of life provided by the supreme Soul or Brahma in order to initiate the process of creation as in verse no. 1-4 is carried further on endlessly till the time everything merges back into the original primordial entity as in verse no. 1.

For all practical purposes, the role of the supreme Brahma ends with the creation of ‘Hiranyagarbh’ or Brahmaa. Now henceforth, the propagation of this vast and myriad creation is the job of ‘Hiranyagarbh’ or Brahmaa. The word ‘Brahmaa’ means ‘the one who is the result of a wish made by Brahma, the parent’. The fully formed ‘Hiranyagarbh’ is also called the ‘Viraat Purush’ or the vast, macrocosmic Male who is the male-parent aspect of the creation. The concepts of ‘Hiranyagarbh’, ‘Viraat Purush’ etc. are explained with the aid of diagrams in appendix no. 8 of this book.

(ii) Water is the basic and the first requirement for life to evolve. Scientists search for traces of water molecules as an indication of life in the cosmos. This

Upanishad also supports this theory.

(iii) The jelly-like, viscous, primordial globule-like mass from which the first signs of the forthcoming creation became apparent has a nearest analogue in the zoological kingdom— and it is the single cell creature called ‘Amoeba’ or other microbes. Any student of biology knows how an Amoeba reproduces— it simply splits into two and the second Amoeba is an exact replica of the first so much so that it is impossible to differentiate between the two. This allegory will explain how and why Brahma and its creation are synonymous and identical with each other.

* __*__*__*

Canto 1/Section 2

The human body was created as a symbolic abode for various Gods. Food etc. were created for quenching hunger, thirst etc., or to sustain those Gods.

ता एता देवताः सृष्टा अस्मिन्महत्यर्णवे प्रापतंस्तमशनायापिपासाभ्यामन्ववार्जत् ।
ता एनमब्रुवन्नायतनं नः प्रजानीहि यस्मिन्प्रतिष्ठिता अन्नमदामेति ॥१॥

The various Gods (such as fire, moon etc. described previously in section 1) created by the supreme Soul (Brahma) fell into this vast and fathomless great ocean symbolising the cosmos. They were provided with basic traits of life such as having hunger and thirst. They asked their creator (Brahma) to create and provide them with a habitat from where they can get their meals to survive or can acquire such things that can satisfy their basic needs of food and drink to satisfy their natural and inherent tendency of being hungry and thirsty (1).

ताभ्यो गामानयत्ता अब्रुवन् वै नोऽयमलमिति ताभ्योऽश्वमानयत्ता अब्रुवन् वै नोऽयमलमिति ॥२॥

On their request, the supreme Lord created the body of the cow. The Gods said, ‘It is not sufficient or appropriate for us’. Then the Lord created the body of the horse. Seeing it, they said, ‘This is also not sufficient or appropriate for us’ (2).

ताभ्यः पुरुषमानयत्ता अब्रुवन् सुकृतं बतेति पुरुषो वाव सुकृतम् ।
ता अब्रवीद्यथाऽऽयतनं प्रविशतेति ॥३॥

Then the supreme Lord created the human body and showed it to them. The God expressed their pleasure at it and observed that it was very beautiful. Verily, the human being is the best in the entire creation. The supreme Lord said to the Gods, ‘All of you enter this human body at your designated places and make it your abode’ (3).

[Note :- Though not explicitly mentioned, the human body must have been made from the same fluid which was used to create ‘Viraat Purush’ because that was the only ‘raw material’ available with Brahma at the time of creation. He even created food from it— see section 3 verse no. 2.]

अग्निर्वाग्भूत्वा मुखं प्राविशद्वायुः प्राणो भूत्वा नासिके प्राविशदादित्यश्चक्षुर्भूत्वाक्षिणी
प्राविशद्दिशः श्रोत्रं भूत्वा कर्णौ प्राविशन्नोषधिवनस्पतयो लोमानि भूत्वा त्वचं
प्राविशंश्चन्द्रमा मनो भूत्वा हृदयं प्राविशन्मृत्युरपानो भूत्वा नाभिं प्राविशदापो रेतो भूत्वा

शिष्णं प्राविशन् ॥४॥

The Fire God assumed the form of speech and entered the mouth; the Wind God became vital wind forces of life called 'Pran' and entered through the nostrils. The Sun God transformed into sight (light) and entered the human body through the eye-balls; the various directions entered the hole of the ears in the form of powers to hear; the vegetations and herbs assumed the shape of hairs and took abode on the skin (or they planted themselves on the soil represented by the skin of the body); the Moon God became 'Mun' (मन— the mind and its inclinations, tendencies, ideas, dispositions, attractions etc.) and entered the heart; the Death God became the wind force called 'Apan' (that wind which passes through the intestines and the anus) and entered through the hole of the navel; the Lord's creative, generative, vital energy representing the Lord himself (and his vitality, his stupendous creative powers and unimaginable potential which are maverick and magical, unique and stupendous, fascinating and unprecedented in nature) entered through the genitals in the form of semen (4).

[Note :- (i) This semen was physically like the viscous primordial fluid from which the cosmos originally evolved. Hence, the semen is symbolically synonymous with the primordial cosmic fluid which had the stupendous and magnificent powers to generate and regenerate itself again and again. The sperm in the semen is the microcosmic counterpart of the macrocosmic Lord's creative energy, the so-called vital spark of life that ignited the chain reaction leading to the unfolding of this myriad vast cosmos. Whether that unfolding was a consequence of a single huge cosmic explosion, the big bang theory of creation, or was a gradual, subtle, imperceptible process like the slow development of an embryo in a mother's womb, is besides the point. The fact is that the initial process was started by the 'cosmic sperm' that floated in the 'cosmic semen' or the 'cosmic gel' and infused some life into it by its mere movement which represented the 'desire or wish' of the supreme Soul to create, and to show signs of life by its mere movement.

(ii) It is to be noted here that the various Gods that emerged from the various parts of the body of the 'Viraat Purush' as described in section 1 of this Canto made their abodes in a corresponding part of the body of the human being as described in this section. For example, the Fire God emerged from 'Viraat Purush's' mouth and he found abode in the mouth of the man. If we extend this corollary further, we conclude that the human body is also nothing else but an image of the 'Viraat Purush'.]

तमशनायापिपासे अब्रूतामावाभ्यामभिप्रजानीहीति । ते अब्रवीदेतास्वेव वां देवातास्वाभजाम्येतासु
भागिन्यौ करोमीति । तस्माद्यस्ये कस्यै च देवतायै हविर्गृह्यते भागिन्यावेवास्यामशनायापिपासे
भवतः ॥५॥

Then 'hunger' and 'thirst' said to the supreme Lord, 'Make arrangements for our shelter also as you have done for the other Gods'. The Lord replied, 'I shall bestow you with your share from amongst that of the Gods. Whatever offering is ever made to the Gods in the form of food, water, oblations during the fire sacrifice etc., both of you (hunger and

thirst) shall have a share in them.’ [That is why, when the body gets nourishment in the form of food and drink, these two entities are also satisfied, though hunger and thirst are very necessary for the body because it enables it to desire to eat or drink at all in the first place. Another noteworthy point here is that the hunger and thirst were not assigned any specific organs. They were present as a natural phenomenon in all the organs of the creature. All the organs and tissues require nourishment, they feel the need for food, and this feeling of the need to replenish energy is manifested in the form of hunger and thirst.] (5).

[Note :- ‘Who in the rainbow can draw the line where the violet tint ends and the orange tint begins? Distinctly we see the difference of colours, but where exactly does the first one blindingly enter into the other?’ — Herman Melville.

How true! Though the Gods were assigned separate shelters in specific organs of the human body as their abode and domain, but a drawn line demarcating their areas of operation is impossible for they are blurred and overlapped at their fringes. For example, the Fire God entered the mouth, but it is the fire that digests the food, keeps the body warm and ignites the functioning of the ‘Pran’. It is essential for the body as a whole to live. Any foolish utterance from the mouth can create a backlash which makes the whole body suffer. Nevertheless, we assign separate duties to the Gods and their habitats that are the different organs of the body just for the sake of convenience of understanding. The Gods do not function in water tight, separate compartments. Their functions overlap and coalesce with each other, and they are interdependent and work in concert for the proper functioning of the body.]

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Canto 1/Section 3

The life forces are sustained by the intake of food; the entry of the supreme Brahma (the macro cosmic Soul) himself inside the human body; the query of the man about his true identity and his experiencing of the true nature of his pure self leading to contentedness and bliss— all these are described in this section.

स ईक्षतेमे नु लोकाश्च लोकपालाश्चान्नमेभ्यः सृजा इति ।१॥

The supreme Lord thought to himself, ‘The entire cosmos (here referring to the habitat world) and its guardian patron Gods have been created (or established) by me. Now it is necessary to create food for them (for their sustenance)’ (1).

सोऽपोऽभ्यतपत् ताभ्योऽभितप्ताभ्यो मूर्तिरजायत । या वै सा मूर्तिरजायतान्नं वै तत् ।२॥

Deciding thus, the supreme Lord heated the primordial fluid (अप्—literally, ‘water’) consisting of the 5 basic (nutritional) elements present in its viscous jelly like form. The heating process activated these elements, and from the formless/shapeless fluid took shape what was to become the food for the Gods. This food had a physical, gross and tangible form (2).

[Note :- (i) It is to be noted here that the first creation made by the supreme Soul was also out of the shapeless and formless jelly-like primordial viscous fluid which

was injected with the cosmic life-providing energy. It gradually condensed or coagulated to form the macrocosmic subtle body of the first embryonic cosmic male called 'Hiranyagarbh' who later developed various parts of the macrocosmic gross body called 'Viraat Purush'. Here it is evident that both the man as well as the food were created by the supreme Lord out of the same primordial fluid which was used by him to create 'Hiranyagarbh' and 'Viraat Purush'. Hence, the basic ingredients of the vast cosmos (the macrocosm) as well as the individual man and the food on which he survives (the microcosm) are absolutely the same and identical.

(ii) To understand and visualise the basic physical process involved in what might have happened in the beginning, a layman can take the example of the water which is the very first requirement of life. When the stagnant water is heated, it shows signs of activity because the water molecule nearer to the source of heat rise up and the colder portion of the water sinks to the bottom; these are the convection currents in water on being heated. This will help explain the initial process as described in the verses which refer to the heating of the primordial fluid. Next, when the water is cooled towards the freezing point, it begins to become more viscous and thicker in its texture, and ultimately it solidifies as ice which symbolically represents the gross body of the creature. By extension, when ice melts, it reverts back into its primary form of water. Similarly, upon death, the gross body of the creature disintegrates into the 5 basic elements from which it was formed. Again, even as further analysis of water shows that it basically consists of 2 atoms of hydrogen and 1 atom of oxygen (H₂O), the primordial cosmic fluid also consisted of the 5 basic elements such as earth, fire, water, wind and space.]

तदेतत्सृष्टं पराङ्मयजिघांसत् तद्वाचा जिघृक्षत्तन्नाशकनोद्वाचा ग्रहीतुम् ।

स यद्वैनद्वाचाऽग्रहैष्यदभिव्याहृत्य हैवान्नमत्रप्स्यत् ॥३॥

Fearing that the Gods would annihilate it by eating it and hence destroying its very existence, the food created by the Lord tried to escape from their clutches by running away from the Lokpals to escape extinction and death. Consequentially, when the man (human being), who was a gross manifestation of the cosmic conscious soul, tried to catch and eat it through his faculty of speech (i.e., through his tongue), he failed to do so.

Had he been successful in doing so then, even today a man would have quenched his hunger by merely uttering the name of a particular food he wished to eat, instead of physically eating it and getting his appetite (hunger) satisfied (3).

तत्प्राणेनाजिघृक्षत् तन्नाशकनोत्प्राणेन ग्रहीतुम् ।

स यद्वैनत्प्राणेनाग्रहैष्यदभिप्राण्य हैवान्नमत्रप्स्यत् ॥४॥

Then that man tried to catch hold of food by his vital wind forces (i.e., by his breath; he tried to smell it, suck the food in through his nostrils and feel satisfied of hunger), but failed again. Had he been successful in his endeavour then, even today a man would have been able to quench his hunger and thirst simply by smelling the food or drink, instead of physically eating or drinking it respectively (4).

तच्चक्षुषाजिघृक्षत् तन्नाशक्नोच्चक्षुषा ग्रहीतुम् ।

स यद्धैनच्यक्षुषाग्रहैष्यद् दृष्ट्वा हैवान्नमत्रप्स्यत् ॥५॥

Then the man tried to partake food by simply seeing it (i.e., he attempted to get nourishment and energy by just looking at his desired food items), but he failed once again. Had he been successful in doing so then, he would have derived the satisfaction and nourishment provided by food or drink simply by looking at them even today (5).

तच्छ्रोत्रेणाजिघृक्षत् तन्नाशक्नोच्छ्रोत्रेण ग्रहीतुम् ।

स यद्धैनच्छ्रोत्रेणाग्रहैष्यच्छ्रुत्वा हैवान्नमत्रप्स्यत् ॥६॥

Again, he tried to eat through his ears, but failed to do so once more. Had that first human being been successful in eating food through his faculty of hearing (i.e., through his ears), even today people would have felt satisfied by simply hearing about food, instead of actually eating it (6).

तत्त्वचाजिघृक्षत् तन्नाशक्नोत्त्वचा ग्रहीतुम् ।

स यद्धैनत्त्वचाग्रहैष्यत्स्पर्शत्वा हैवान्नमत्रप्स्यत् ॥७॥

Thereafter that man tried to accept food through his skin and was unsuccessful again. Had his efforts being successful then, even today people would have derived satisfaction, nourishment and strength simply by touching the food and drink (7).

तन्मनसाजिघृक्षत् तन्नाशक्नोन्मनसा ग्रहीतुम् ।

स यद्धैनन्मनसाग्रहैष्यद्भ्यात्वा हैवान्नमत्रप्स्यत् ॥८॥

Then the man tried to grab his food through his heart and mind, but his efforts to do so proved in vain. Had he been able to do it then, even today people would have had the benefit of deriving satisfaction and nourishment from food and drink simply by thinking of them (8).

तच्छिन्नेनाजिघृक्षत्तन्नाशक्नोच्छिन्नेन ग्रहीतुम् ।

स यद्धैनच्छिन्नेनाग्रहैष्यद्विसृज्य हैवान्नमत्रप्स्यत् ॥९॥

Then the man tried to accept food by the means of his excretory and genital organs, but it proved to be a futile exercise. Had he been successful then, even today a man would not have felt contented and relieved after having expelled the ingested food items through his anus as stools, through his urinary organs as urine, and through his genitals as sperms (9).

तदपानेनाजिघृक्षत् तदावयत् । सैषोऽन्नस्य ग्रहो यद्वायुरन्नायुर्वा एष यद्वायुः ॥१०॥

At last, the man tried to take in food through his mouth using the 'Apan Vayu' (i.e., the wind force which passes through the intestines from the mouth right up to the anus; it helps in moving the food down through the intestinal tract by the peristaltic movement).

He was successful in ingesting food through this medium. Hence, it is the 'Apan Vayu' which is responsible for the intake of food and drink, and thereby sustaining and protecting the life of the creature (10).

[Note :- This vital wind called 'Apan' is also known as 'Annayu' (अन्नायु) meaning 'the wind which enables the creature to protect its life through the medium of food and drink'. Sage Shankaracharya has described 'Apan' as 'the opening of the mouth'.]

स ईक्षत कथं न्विदं मदृते स्यादिति स ईक्षत कतरेण प्रपद्या इति । स ईक्षत यदि
वाचाभिव्याहृतं यदि प्राणेनाभिप्राणितं यदि चक्षुषा दृष्टं यदि श्रोत्रेण श्रुतं यदि त्वचा
स्पृष्टं यदि मनसा ध्यातं यद्यपानेनाभ्यपानितं यदि शिश्नेन विसृष्टमथ कोऽहमिति ।।११।।

The supreme Lord, who had created the first man, thought to himself, ‘If this man is able to speak with his faculty of speech (tongue), is able to smell with his wind forces called ‘Pran’ (the breath passing through the nostrils), is able to see with his eyes, hear with his ears, touch and feel with his skin, think with his mind, ingest food with his ‘Apan’ wind force (through his mouth) and complete his excretory functions through his excretory organs (such as anus, urinary and genital organs)— say, then, what function will I be left with to do (i.e., what will I do if everything is controlled by the man himself or the patron Gods of his organs; how will I control him? He might become a monster and supersede my authority. I will become secondary, subservient and subordinate to my own creation. This will create a ridiculous situation which will be preposterous for the whole creation).

Hence, from where should I enter him (or how should I manage to somehow sneak in and sit in the driver’s seat to control and drive this vehicle from getting reckless and belligerent and head towards a catastrophic accident)? That is, how should I make my entry in the body of the man like the other Gods have done, and control his activities from there? (11)

स एतमेव सीमानं विदार्यैतया द्वारा प्रापद्यत । सैषा विदृतिर्नाम द्वास्तदेतन्नान्दनम् ।
तस्य त्रय आवसथान्नयः स्वप्ना अयमावसथोऽयमावसथोऽयमावसथ इति ।।१२।।

Wandering thus, the supreme Lord (Brahma) decided to enter the body of the man through his head (skull) at a point call Brahma-randhra (ब्रह्मरन्ध्र) by splitting it into two to create a hair-line crevice for his entry. It is therefore called the ‘split entry point’ (विदृति— Vidriti). It is this part of the body of a man which enables him to experience the supreme bliss of God-realisation. This is the place where the supreme Brahma resides. In other words, Brahma is to be found no where else besides the very body of the creature itself (i.e., the man himself). The location of Brahma’s habitat on the top of the head (i.e., the top of brain) indicates that he (Brahma) is like a crown of the body of a man— the glory, majesty, exalted stature, importance and intellectual reach and prowess of a man is due to the presence of the supreme Brahma in his head like a crown on the head of a king, and this differentiates an enlightened, wise, sagacious, adroit and erudite man from a morally depraved, mentally pervert and intellectually bankrupt and degenerate man who is nothing less than a monster, a beast, as it were. This factor also differentiates a wise man from an animal (12).

[Note :- The metaphysical habitat where the supreme Brahma can be symbolically found are the following— (i) The navel representing the physical body of the creature because it is here that the umbilical cord of an embryo is attached to its mother at the time of its creation in the womb. (ii) The heart representing the pulsating, vibrant cosmos; also called the ‘Mun’ (मन). (iii) The mind or the brain representing the casual body of the creature. (iv) The top of the head which represents the

heavens, or the fathomless space of the cosmos. A separate appendix shows the location of the supreme Brahma in the form of various subtle energy centers called 'Chakras' in the body of a man. We must also note that the residence of Brahma in the heart is in a divine lotus whose filament is bent like an inverted 'U', while that in the top of the head is in the shape of a cloud which fills the whole space available to it. These are the various approaches to understand the same entity depending upon the mental caliber of the student/aspirant/seeker. Those who are more emotional than rational see Brahma in their heart, while those who have an opposite tendency, i.e., who apply their logic and rationale to judge anything, see Brahma in the head.

Further, the creature has three levels of existence— (i) The waking state in which the Atma/soul interacts with the external world through the gross body of the creature, (ii) The dream state in which the Atma interacts with the mind-intellect complex of the creature called the subtle body while the external world ceases to exist for all practical purposes, and (iii) The deep sleep state where the Atma withdraws itself even from the mind-intellect apparatus and remains secluded within its own confines called the casual body of the creature. Details of this concept are explained in a separate appendix of this book. We must remember that Atma is the microcosmic Brahma.]

स जातो भूतान्यभिव्यैख्यत् किमिहान्यं वावदिषदिति ।

स एतमेव पुरुषं ब्रह्म ततममपश्यदिदमदर्शमिति३ ।१३॥

When that man observed the spectacularly myriad and vast world around him, he was astonished and dumb founded. He wondered who had created it, because it was surely not his own creation. Therefore, there must be someone, the man reasoned to himself, who must have created this stupendous and marvelously magnificent cosmos. And since the basic elements of the creation were the same elementary building blocks of life which were used to create the man himself, he concluded that there was an inherent similarity with him and the cosmos. He also concluded that the supreme authority that created all this is the supreme Brahma, and he observed that since no other animate or inanimate part of the creation was as enlightened, wise, capable and potent as him, the man deduced that he (the man) was that supreme Brahma. This realisation filled him with thrill and exhilaration, contentedness and bliss (13).

[Note :- Such a realised man wasn't a hypocrite; he wasn't egoistic or haughty or arrogant. He merely realised the basic truth of creation, and this filled him with humility. But those with pervert and lowly intellect became otherwise; they became arrogant and haughty, leading to their ultimate downfall.]

तस्मादिदन्द्रो नामेदन्द्रो ह वै नाम तमिदन्द्रं सन्तमिन्द्र ।

इत्याचक्षते परोक्षेण परोक्षप्रिया इव हि देवाः परोक्षप्रिया इव हि देवाः ।१४॥

Thus, the conscious soul, which had assumed the form/body of a human being, was able to realise who the supreme Brahma was (i.e., it realised its true identity, nature and origin). Hence, the first man (or man-like entity) was called 'Idandra' (इदन्द्र) meaning 'I have seen

and observed it'. [That is, I have realised the truth.] But the 'Gods' began calling him Indra (इन्द्र) for the sake of convenience because they prefer to remain subtle and hidden from view (14).

[Note :- This verse indicates that the first God who would be Lord of all other Gods and to whom all of them would be subordinate, was called Indra. The man was called Indra because he was the most evolved of the entire creation that the Lord had created.]

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Canto 2

Sage Vamdeo experiences the cycle of birth and death; entry of the creature in a mother's womb, its birth as an infant child, and his re-entry into another womb after death.

पुरुषे ह वा अयमादितो गर्भो भवति । यदेतद्रेतस्तदेतत्सर्वेभ्योऽङ्गेभ्यस्तेजः संभूतमात्मन्येवात्मानं
बिभर्ति तद्यदा स्त्रियां सिञ्चत्यथैनज्जनयति तदस्य प्रथमं जन्म ॥१॥

The creature's first appearance is in the form of sperms floating in the primordial fluid of the semen present inside the body of the male. This semen is the extract (juice, essence) from all the parts of the father and it is endowed with similar energy, strength, potent, vitality and vigour as the father. [Scientifically, the sperm carries the genes of the father. Metaphorically, the sperm is the primordial cosmos while the semen is the primordial fluid from which the cosmos originated]. It is nourished inside the body of the father even as a mother nourishes an embryo in her womb. Then the male transplants that well nourished, robust, vital and active sperm into the womb of the mother— this is how the creature takes its first birth (1).

[Note :- The chromosomes and the DNA structure of the sperms are the carriers of the original traits of the father onto his offspring. By extension, each son carries the genes of his father and passes it to his next generation. Similarly, each creature of this vast cosmos carries the genes of the supreme father called Brahma inside its being. The mother, in the case of the cosmos, is Mother Nature.]

तत् स्त्रिया आत्मभूयं गच्छति यथा स्वमङ्गं तथा तस्मादेनां न हिनस्ति ।
सास्यैतमात्मानमत्र गतं भावयति ॥२॥

That implanted semen becomes a part of the body of the mother and she nourishes it like other parts of her body. She does not feel inconvenient or discomfort due to the presence of an external body inside her self (2).

सा भावयित्री भावयितव्या भवति तं स्त्री गर्भं बिभर्ति सोऽग्र एव कुमारं जन्मनोऽग्रे
ऽधिभावयति । स यत्कुमारं जन्मनोऽग्रेऽधिभावयत्यायात्मानमेव तद्भावयत्येषां लोकानां
सन्तत्या एवं सन्तता हीमे लोकास्तदस्य द्वितीयं जन्म ॥३॥

The mother who sustains the creature is herself sustained by the husband. She nourishes the creature before birth while the father takes care of him after birth. The father is expected to take care of the creature (the child) because that is the process by which the various Lokas (worlds) are sustained, protected, propagated, enhanced and populated.

This is called the creature's second birth. [That is, the sperm of the father was its subtle form while the infant child, after emerging into the world, is its gross form] (3).

सोऽस्यायमात्मा पुण्येभ्यः कर्मभ्यः प्रतिधीयते । अथास्यायमितर आत्मा कृतकृत्यो वयोगतः
प्रैति स इतः प्रयन्नेव पुनर्जायते तदस्य तृतीयं जन्म ॥४॥

The son is like an image of his father—he carries his father's genes. When the son grows old, the father initiates him into all the affairs of the world and infuses in him all the traits and characteristic features that he himself had previously got from his own father. Thus, the son is established as a representative of his father.

In due course of time, the father dies and leaves behind his worldly responsibilities as well as the opportunity to carry forward his peculiar traits and genes to future generations to his son. The father himself, upon death, takes another birth and enters another womb—this is his (creature's) third birth. This relocation to another womb depends upon the accumulated effects of the deeds done by him during the present life as well as the integrated effects of all the deeds done by him in his previous lives taken together (4).

तदुक्तमृषिणा—गर्भे नु सन्नन्वेषामवेदमहं देवानां जनिमानि विश्वा । शतं मा पुर
आयसीररक्षन्नधः श्येनो जवसा निरदीयमिति गर्भ एवैतच्छयानो वामदेव एवमुवाच ॥५॥

Sage Vamdeo had realised these facts while he was still in his mother's womb. He observed, 'Ah! How fortunate I am that I have understood the secret of creation of the various Gods such as Indra etc. as well as the pure inner self which is an abode of the supreme Soul or Brahma. Up till now, I was a prisoner in iron cages symbolising the hundreds of bodies that I had entered in all my previous birth. [I had a misconception that those bodies were my true forms and identities, whereas in fact they were like iron cages which had trapped me like a bird in captivity.] Now I have acquired the elementary, essential and truthful knowledge about the supreme reality. This knowledge or awareness is called 'Tattva Gyan' (तत्त्वज्ञान). Hence, I have gained spiritual strength relying on this supreme knowledge (Gyan) and have broken through the cage like a hawk/falcon wanting to soar high into the open sky, full of bliss and joy of freedom. I have freed my self (and my soul) from the fetters of ignorance that had been shackling me till now (5).

स एवं विद्वानस्माच्छरीरभेदादूर्ध्व उत्क्रम्यामुष्मिन् स्वर्गे लोके सर्वान् कामानाप्त्वामृतः
समभवत् समभवत् ॥६॥

That sage Vamdeo took birth, and in due course of time, he left his mortal coil and rose to the high stature of taking residence in the heaven where he enjoyed all divine comforts and pleasures behoving his exalted stature, and ultimately obtained the elixir of eternity and bliss called 'Amrit' (i.e., he attained emancipation and salvation) (6).

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Canto 3

The earlier two Cantos described the existence of two Atmas—one is the supreme Soul called Brahma who created this vast cosmos, and the other is the soul of the individual

creature who was a creation of Brahma and was infused with his divine energy even as a son is bestowed with his father's traits and characteristic features in the form of the latter's genes. In this Canto, the questions 'who is that worthy soul, what is his form and nature, and how to recognise him or what is his true identity' are answered in brief.

कोऽयमात्मेति वयमुपास्महे कतरः स आत्मा येन वा पश्यति येन वा शृणोति येन वा
गन्धानाजिघ्रति येन वा वाचं व्याकरोति येन वा स्वादु चास्वादु च विजानाति ॥१॥

To understand and recognise who that supreme Soul was, what was his essential and truthful form and nature, and how to identify him, some erudite, sagacious, wise, adroit and enlightened persons discussed the matter thus— 'Who is that Atma that is worshipped and adored by us? What or which is that primary life-giving force which enables us to see, to hear, to smell, to speak and to taste?' (1).

यतेतत् हृदयं मनश्चैतत् । संज्ञानमाज्ञानं विज्ञानं प्रज्ञानं मेधा दृष्टिर्धृतिर्मतिर्मनीषा जूतिः स्मृतिः
संकल्पः क्रतुरसुः कामो वश इति सर्वाण्येवैतानि प्रज्ञानस्य नामधेयानि भवन्ति ॥२॥

All the vitality, consciousness, energy and signs of life that a creature displays are nothing else but a manifestation, a revelation and an extension of that supreme, transcendental authority called the Brahma. They are all indicative of, irrefutable proof of the majestic powers, magnificent glories and stupendous potentials of that supreme authority. They collectively prove that there is some vital moving force that instills life into the otherwise inane, inert and lifeless world.

They (the wise sages who had discussed the matter) deduced that the heart is the 'inner self' of the creature and it is correlated with the mind, and the two together work in coordination with each other. Collectively they are called 'Mun' (मन). This duo (heart and mind) has a third component called 'the intellect' (Buddhi—बुद्धि) which acts as a supervisor putting a leash on their activities. The intellect is directly ordered by the Atma (soul) and it has the discerning powers to discriminate between what is good and what is not.

The trio forms an instrument which is called the heart-mind-intellect complex. It exhibits signs of life or consciousness— such as the ability to order and rule over others, the ability to discriminate, deduce and analyse, the powers to comprehend and understand whatever is observed, seen or heard, the powers to store the inputs of the external world, which the mind receives through the organs of perception for future reference and their corresponding utility in the form of 'experience' (which is actually a data-bank or a referral library for the Atma), the powers to have insight, the ability to have patience and courage, the potential to decide on any subject or any course of action, the powers to think and contemplate, the stupendous agility of speedy access to experience in order to analyse and to project the probable futures, the ability to readily shift from one subject to another, the powers to remember and recall, the powers to determine, to make firm vows and resolves, the ability to have desires, wishes and yearnings, the possession of vital forces of life (such as breath, heart beat, digestive, excretory and reproductive functions),

and the ability to procreate etc..

All of them are vital signs of life. They reflect the superb potential of Brahma who had created the first man and had infused him with all these and such other traits and characteristics which are indicative of life (2).

एष ब्रह्मैष इन्द्र एष प्रजापतिरेते सर्वे देवा इमानि च पञ्च महाभूतानि पृथिवी वायुराकाश
आपो ज्योतीर्षीत्येतानीमानि च क्षुद्रमिश्राणीव । बीजानीतराणि चेताराणि चाण्डाजानि
च जारुजानि च स्वेदाजानि चोद्भिज्जानि चाश्वा गावः पुरुषा हस्तिनो यत्किंचेदं
प्राणि जङ्गमं च पतत्रि च यच्च स्थावरं सर्वं तत्प्रज्ञानेत्रं प्रज्ञाने प्रतिष्ठितं प्रज्ञानेत्रो लोकः प्रज्ञा
प्रतिष्ठा प्रज्ञानं ब्रह्म ॥३॥

They concluded that the soul of the creature, which is pure consciousness, enlightened and an embodiment of the supreme entity called Brahma, is the Lord of all creation. It is Brahma, it is Indra (Canto 1, section 3, verse no. 14) and it is Prajapati, the Lord of all the subjects of the creation. That supreme Soul is manifested/revealed in myriad forms as the various Gods, all the elements such as the earth, the water, the fire, the wind and the space, all the creatures such as those born out of a seed (e.g., plants), those born out of an egg (e.g., birds), those born from an embryo (e.g., mammals), those born out of sweat/perspiration on the skin (e.g., bacteria) and those born out of the soil/earth (e.g., worms) as well as those creatures which fall under the category of horses, cows, elephants and humans. In short, the entire animate as well as the inanimate creation is established in that supreme Soul known as Brahma.

This Brahma is pure consciousness personified; he is enlightened and an embodiment of all knowledge; he is the basic foundation of all creation; he is the cause as well as the ultimate destiny where the entire cosmos will dissolve in the end. He is the one who bestows strength, vitality, energy and powers to Indra and others. In brief, that supreme conscious factor of the cosmos is called Brahma (3).

स एतेन प्रज्ञेनात्मनास्माल्लोकादुत्क्रम्यामुष्मिन् स्वर्गे लोके सर्वान्कामानाप्त्वामृतः समभवत्
समभवत् । इत्योम् ॥४॥

That erudite, wise and enlightened sage Vamdeo as well as others like him who are able to realise and understand the true nature of the supreme Brahma as described herein before in this Upanishad, are freed from the fetters shackling them to ignorance. They are liberated from this delusionary and artificial world of illusions, and at the end, they leave their mortal coils (gross body) and rise up to the divine abode of the Lord himself. There they obtain all contentedness that they had ever hoped for, and ultimately accomplish that supreme state of being one with the supreme Brahma, a state which gives them immortality, eternity and bliss (4). [‘It’s good to be just, happy; it’s a little better to know that you’re happy. But to understand that you’re happy, and to know why and how and still be happy; be happy in the being and the knowing— well, that is beyond happiness; that is pure bliss’ —Henry Miller]

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तामवतु । अवतु मामवतु वक्तामवतु वक्ताम ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

* __* __* __*

Holy Bible —Old Testament, Book of Genesis

[1] In the beginning God created the heavens and the earth. The earth was without form and void, and darkness was on the face of the deep. And the spirit of God (Brahma) was hovering over the face of waters. Then God said, 'let there be light', and there was light — it was good, and God divided the light from darkness. He called the light Day and the darkness Night. Then God said, 'let there be a firmament (sky) in the midst of the waters, and let it divide waters from the waters' (1-6). And God called the firmament Heaven (8). And the God called the dry land earth and the gathering together of waters He called seas (10). Then God said, 'let the earth bring forth grass, the herb that yields seed and the fruit tree that yields fruit whose seed is in itself, on the earth'. And the earth brought forth grass, the herb that yields seed and the tree that yields fruit (11-12). Then God said, 'and let them be for signs and seasons, and for days and years (13), and let them be for lights... of the heavens give light on the earth' (14). He made the stars also (16). Then God said, 'Let the waters abound with an abundance of living creatures and everything that moves' (21). And God blessed them, 'be fruitful and multiply...' (22). Then God said, 'let the earth bring forth... cattle and creeping thing and beast, each according to its kind' (24). Then God said, 'let us make man in our image, according to our likeness. Let them have dominion over the fish of the sea, over the birds of the air, over the cattle, over all the earth and every creeping thing' (26). So, male and female, He created them (27). Then God blessed them, 'Be fruitful and multiply. Fill the earth, have dominion... over everything on earth' (28). [2] Thus the heavens and the earth, and all the host of them, were finished (1).

Holy Bible —Old Testament, Book of Ecclesiastes

Vanity of vanities, all is vanity (1). What profit has a man from all his labour in which he toils under the sun? (2). One generation passes away and another generation comes, but the earth abides for ever (3). The sun also rises, and the sun goes down and hastens to the place where it arose (4). The wind goes towards the south and turns around to the north. The wind whirls about continually, and comes again on its circuit (6). All the rivers run into the sea, yet the sea is not full. To the place from where the rivers come, there they return again (7). The eyes are not satisfied on seeing and the ears filled with hearing (8). That which has been is what will be; that which is done is what will be done; and there is nothing new under the sun (9). Is there anything of which it may be said, 'see this is new?' It has already been in ancient times before us (10). There is no remembrance of former thing nor will there be any remembrance of things that are to come by those who will come after (11).

Rig Veda's/ऋग वेदिक Kaushitaki Brahmanopanishad/कौषीतकिब्राह्मणोपनिषद्

This Upanishad is part of the Rig Veda's Kaushitaki Brahmin. It has 4 Cantos.

The first Canto describes the conversation between Gautam (Uddalak) and Chitra (the grand son of sage Garg) highlighting the rewards of offering oblations in the sacrificial fire, the path taken by the soul to reach the abode of Brahmaa (the creator) upon death, its welcome there, its meeting with Brahmaa and the seeker's becoming one with him after receiving his glory. The Canto describes the general ambiance of Brahmaa's abode and the places falling en-route to it.

The second Canto highlights the worship of the Atma as a manifestation of the supreme and transcendental Brahma, spiritualism, the different types of formal worships, and the best way to attain Moksha (liberation, deliverance, emancipation and salvation).

Canto 3 describes the conversation between Indra and Pratardan. The description of Pran (the vital wind forces of life; breath) as an embodiment of enlightenment and pure consciousness is the highlight of this Canto.

Canto 4 describes the conversation between Ajatshatru, the king of Kashi (Varanasi) and the exalted sage Garg. This Canto highlights the presence of the same super-conscious element in all the entities of existence, such as the sun, the moon, the lightening, the cloud, the sky, the wind, the water, the fire, the mirror, the echo etc., as well as in the Atma of the individual creature. The essential nature of the Atma and the reward of enlightenment are narrated here.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

Canto 1

चित्रो ह वै गार्ग्यायणिर्यक्ष्यमाण आरुणिं वव्रे । स ह पुत्रं श्वेतकेतुं प्रजिघाय याजयेति ।
तं हासीनं पप्रच्छ गौतमस्य पुत्रास्ते संवृतं लोके यस्मिन्माधास्यस्यन्यमुताहो बोद्ध्वा तस्य
मा लोके धास्यसीति । स होवाच नाहमेतद्वेद हन्ताचार्यं पृच्छानीति । स ह पितरमासाद्य
पप्रच्छेतीति मा प्राक्षीत्कथं प्रतिब्रवाणीति । स होवाचाहमप्येतन्न वेद सदस्येव वयं

स्वाध्यायमधीत्य हरामहे यन्नः परे ददत्येह्यभौ गमिष्याव इति । स ह समित्पाणिश्चित्रं
गार्ग्यायणिं प्रतिचक्राम उपायानीति । तं होवाच ब्रह्मार्घोऽसि गौतम यो मानमुपागा एहि
त्वा ज्ञपयिष्यामीति ॥१॥

Chitra, the grandson of sage Garg, decided to perform a fire sacrifice and invited the great sage Uddalak, the son of Arun, to preside over as the chief priest called 'Ritwick'. But instead of going himself, Uddalak sent his son Shwetketu to perform the fire sacrifice as the chief priest. Shwetketu came on the instructions of his father to the venue of the sacrifice and seated himself on a high seat designated for a chief priest.

Seeing him thus seated, Chitra asked, 'Oh son of Gautam! Is there any place in this world which is protected or covered (i.e., masked, concealed or hidden) by a veil or covering where you wish to take me, or is there any unique habitat which has no covering whatsoever where you wish to establish me (as a reward of performing this fire sacrifice)?'

Shwetketu replied, 'Oh Lord! I do not know. My father is an exalted and erudite 'Acharya' (a wise and learned teacher, a priest and a preceptor). Hence, I shall go and ask him the answer to your question'. Saying this, Shwetketu went back to his father Uddalak and said, 'Father, Chitra has asked me such and such question; how should I answer him?'

Uddalak replied, 'Oh son! I do not know the answer to the question myself. Both of us shall go to the venue where Chitra is doing the fire sacrifice, study and research the answer to the question thoroughly and thoughtfully, and thereby acquire the knowledge pertaining to this question. When other people can give us knowledge and wealth, surely then, Chitra will also give it to us'.

Having decided thus, the famous sage Aruni took 'Samidha' (समिधा—a fuel used in fire sacrifices; here referring to a token gift taken by a disciple to his teacher when the former approaches the latter with some query) in his hand and went to Chitra most humbly and with an inquisitive mind. He said to Chitra, 'I have come to you seeking knowledge'. Chitra said, 'Oh Gautam! You are the most revered amongst the Brahmins and are eligible to acquire and receive 'Brahma Vidya' (the spiritual knowledge pertaining to Brahma) because you have no sense of false ego or pride of your high birth and stature while coming to a humble man like me for the purpose of acquiring knowledge. Hence, come, I shall surely acquaint you with a clear understanding of this question which I had previously asked your son' (1).

स होवाच ये वै कै चास्माल्लोकात्प्रयन्ति चन्द्रमसमेव ते सर्वे गच्छन्ति । तेषां प्राणैः पूर्वपक्ष
आप्यायते । अथापरपक्षे न प्रजनयति । एतद्वै स्वर्गस्य लोकस्य द्वारं यश्चन्द्रमास्तं यत्प्रत्याह
तमसि सृजतेऽथ य एनं प्रत्याह तमिह वृष्टिर्भूत्वा वर्षति स इह कीटो वा पतङ्गो वा शकुनिर्वा
शार्दूलो वा सिंहो वा मत्स्यो वा पशुश्च वा पुरुषो वान्यो वैतेषु स्थानेषु प्रत्याजायते यथाकर्म
यथाविद्यम् । तमागतं पृच्छति कोऽसीति तं प्रतिब्रूयाद्विचक्षणादृतवो रेत आभृतं
पञ्चदशात्रसूतात्पित्र्यावतस्तन्मा पुंसि कर्तर्यैरयध्वं पुंसा कर्त्रा मातरि मा निषिक्तः स जायमान
उपजायमानो द्वादश त्रयोदश उपमासो द्वादशत्रयोदशेन पित्रा संतद्विदेहं तन्म ऋतवो मर्त्यव

आरभध्वम् । तेन सत्येन तपसर्तुरस्म्यार्तवोऽस्मि कोऽसि त्वमस्मीति तमतिसृजते ॥२॥

Chitra said, ‘Oh Brahmin! Anyone who does good deeds such as the performance of the fire sacrifice, go to the heavens, which is also called the Moon’s abode, at the time of his departure from this world (at the time of his death). The bright half of the moon gives him pleasure, but the dark half does not satisfy him. So, during the latter period, he moves further ahead.

The Moon is regarded as the ‘door’ or entrance to the heaven. Those who have accumulated spiritual treasures become eligible for a higher and a better place than the Moon’s place— viz, the ‘Brahma-Loka’ or the abode of Brahmaa (the creator), which is the senior heaven. Such persons find a dwelling there. But those who are contented with the enjoyments offered by the junior heaven in the form of the Moon’s abode (Chandra Loka), then once their accumulated good deeds are exhausted, they are transformed into rain by the Gods and are made to fall back on the earth as rain drops.

Thus, the creature which has come back to earth as rain, takes birth here and there as insects, worms, birds, lions, tigers, fish, snakes, scorpions, humans and any other form depending upon the combined effects of all its unfulfilled desires in its previous life as well as the effect of the deeds done by it in those lives.

Hence, an erudite teacher should ask the disciple who has come to him for education, ‘Oh disciple, oh son, who are you?’ The disciple should answer, ‘Oh Lord! I have come down from the Moon which is characterised with an ever-changing form called its 16 ‘Kalaas’ (the word ‘Kalaas’ in Hindi refers to the various phases of the moon; it also means the various shapes, sizes and contours of the Moon during its 30-day cycle), is the cause of the division of the month into the bright and the dark lunar fortnights, is the subject of respect and honour, is an abode for ancestors, and is able to provide all types of comforts and pleasures. Coming out from the Moon’s abode in the heaven, I had entered the father as his vital energy in the form of his semen which represents the primordial fluid responsible for creation. Inspired and activated by the Gods, I was transplanted from the man into a woman’s womb. I stayed there for a period of 12-13 ‘Arshmaas’¹ (आर्षमास) and then took birth. I request you to bless me for a long life so that I can have sufficient time to acquire knowledge about the supreme Brahma and consequentially receive the essential and ultimate truth which is akin to the elixir of eternity and bliss (called the Amrit Tattava—अमृत तत्त्व). I am a mortal being; hence I make this request to you for a long life because I have been born out of a sperm floating in the gross fluid called the semen. If this is not the case, then please tell me who I really am?’

When the perplexed disciple makes this humble submission, an erudite and enlightened teacher gives that fearful disciple the truthful knowledge of the Brahma so that he is able to cross over this ocean-like delusionary, entrapping, horrifying, mundane and mortal world and become free from all the shackles that tie him to it (2).

[Note :- (1) The period of birth is calculated as follows :-

1 Arshmaas = 23 days (an Arshmaas is a period of time equivalent to 1 month as defined by Vedic sages.

Hence, 12 'Arshmaas' = 12 x 23 = 276 days

Since modern 1 month = 30 days.

Therefore, 276 days = 276/30 = 9 months 2 days (9.2)

Similarly, 13 Arshmaas = 13 x 23 = 299/30 = 9 months 10 days (9.96)

Hence, the total period when the creature remains in the womb of the mother = from 9 months 2 days till a little less than 10 months.]

स एतं देवयानं पन्थानमासाद्याग्निलोकमागच्छति स वायुलोकं स वरुणलोकं स आदित्यलोकं
स इन्द्रलोकं स प्रजापतिलोकं स ब्रह्मलोकं तस्य ह वा एतस्य ब्रह्मलोकस्य आरो हृदो
मुहूर्तोऽन्वेष्टिहा विरजा नदील्यो वृक्षः सालज्यं संस्थानमपराजितमायतनमिन्द्रप्रजापती द्वारगोपौ
। विभुप्रमितं विचक्षणाऽऽसन्द्यमितौजाः पर्यङ्कः प्रिया च मानसी प्रतिरूपा च चाक्षुषी
पुष्पाण्यावयतौ वै च जगान्यम्बाश्चाम्बावयवीश्चाप्सरसः । अम्बया नद्यस्तमित्यंविदा गच्छति
तं ब्रह्मा हभिधावत मम यशसा विरजां वा अयं नदीं प्रापन्न वा अयं जरयिष्यतीति ॥३॥

Upon death, that worshipper of the supreme Brahma enters heaven through the previously mentioned path (i.e., he passes through the 1st level manned by the Moon God) and then enters the abode of Agni (the Fire God). Then he goes further ahead to the abode of Vayu (the Wind God), then onwards to the abode of the Sun God, then to the abode of Varun (the Water God), then to the abode of Indra (the king of Gods), then further ahead to the abode of Prajapati (the guardian of the subjects of the creation) and finally he reaches the abode of Brahmaa (the creator).

On the path leading to the abode of Brahmaa, there is first a famous water body called 'Ar' (अर). [It has been constructed by such enemies as 'Kaam' —desires, passions etc., 'Krodh' —anger, wrath, vengeance etc., 'Lobh' —greed, yearnings, rapacity etc.] After that comes the place of the God called 'Muhurtabhimaani' (मुहूर्ताभिमानि) alias 'Ishtiha' (इष्टिहा). [The word 'Ishtiha' means anyone who creates an obstacle in the path of success in accomplishing any desired objective. The word 'Muhurt' means a period of 48 minutes, but here meaning 'even for a short time', while the word 'Abhimaan' means ego, pride, arrogance, hypocrisy and haughtiness. Hence, this place is presided over by the patron Gods of Kaam, Krodh, Lobh and Abhimaan as described above. These qualities have been personified in the form of their patron Gods, as it were. They symbolise the chief obstacles that come in the way of a creature seeking enlightenment, emancipation and salvation, and they prevent it from attaining the supreme Brahma.]

After that hurdle is passed, there comes a river called 'Virja' (विरजा), the mere sight of which eliminates old age and its attendant decrepitude and weak body. Further ahead is a tree called 'Elya' (इल्य). [It derives its name from the word 'Ela' (इला) meaning earth.]

Further on is a magnificent and enchanting city inhabited by various Gods. It has numerous gardens, ponds, wells, lakes, rivers etc. This city has the river 'Virja' (विरजा) on one side and a crescent-shaped boundary wall on the opposite side. Beyond that is the

huge temple-complex where Lord Brahmaa (the creator) resides. It is famed by the name of 'Aparaajit' (अपराजित—meaning unconquerable). It is as splendorous and radiant as the sun and is invincible. Indra and Prajapati guard its entrance. Indra is represented by the visible cloud and the invisible wind while Prajapati is represented by the visible fire sacrifice and the invisible sky.

In that city, there is a pavilion called 'Vibhupramit' (विभूप्रमित). In its middle (center) is a dais called 'Vichakshana' (विचक्षणा) which has a magnificent throne called 'Amitaujas' (अमितौजस). This throne is symbolic of the vital 'Pran' (i.e., the life-giving vital wind forces of the creature) which has matchless strength and stupendous potential.

The mental tendencies and inherent inclinations of a creature have their origin in the mind. They are symbolically the consort of Brahmaa because these characteristics give natural pleasure to the mind, and the mind is where the wise patriarch of creation, Brahmaa, has his symbolic presence or abode. Her ornaments are compatible to her form. Her image is famous as 'Chakshushi' (चक्षुसी). It has very powerful eyes of insight. [A man naturally loves his wife, who in this case are the various tendencies of the mind. A man tries to please his mind because he cannot afford or doesn't wish to annoy this metaphoric wife. The mental tendencies are a metaphor for the wife of the creature whom he wishes to please at any cost. But Brahmaa, who is the Lord of these tendencies and represents erudition and wisdom, keeps a strict vigil on the activities of his various consorts. That is, wisdom helps the man to keep the wayward activities of the mind under check.]

This whole world is populated by 4 types of creatures— those born from an embryo in a mother's womb, those born from an egg outside the mother's womb, those born from sweat on the surface of the skin, and those born from the earth (e.g., a human, a bird, germs and lice, and earthworms respectively). This whole creation— animate as well as inanimate— is like the various flowers in the garden of Brahmaa as well as his two-piece cloth— one worn on the upper half of the body and the other on the lower half. The ladies of that place are called either 'Amba' (अम्बा—literally, mother) who have symbolically given birth to this world, or 'Ambavayavi' (अम्बावयवि—literally, 'the mother without a veil') as they symbolise the balanced mind-intellect complex and the Vedas which have removed the veil of ignorance from this world by their pristine, illuminating and profound knowledge.

Besides them, there are rivers called 'Ambaya' (अम्बया) flowing there. [The word means 'to flow in the direction of the supreme Brahma; to see and focus one's attention on the supreme Brahma without wavering and getting distracted.]

Any person who recognises the existence of such a divine abode of Brahmaa is able to reach it instead of being led astray into pseudo abodes which look like Brahmaa's abode but they aren't.

When an angel brings an erudite person (i.e., the soul of the seeker) seeking to reach the abode of Brahmaa to 'Brahma lok' from the Sun's abode, Brahmaa orders his assistants and attendant ladies— 'Rush forward and welcome that person with due respect and in consonant with my dignity, glory and stature. Verily I say to you, this person

has come near the river 'Virja' by doing proper worship and by following the path prescribed by the scriptures. Hence, surely he will not be subjected to the degenerating and de-capacitating effects of old age' (3).

[Note :- (i) At the time of creation, Brahmaa had created three worlds —the first world was Bhu (भुः) meaning the earth, the second was Bhuvah (भुवः) meaning the sky between the earth and the sun, and Swaha (स्वः) meaning the deep space beyond the solar system which is generally regarded as the abode of Gods. (ii) The mystical rivers and water bodies, trees, divine cities of gold, gardens etc. as described here have a parallel in the holy bible, Old Testament, Book of Genesis, 2/8-14). 'The Lord God planted a garden (2/8) ...made every tree grow that is pleasant to the sight and good for food (2/9). Now a river went out of Eden... and parted and it became four river heads (2/10). The name of the first is Pishon (2/11), the name of the second is Ghion (2/12), the name of third river is Hiddekel (2/13), and the fourth river is Euphrates (2/14)... the whole land of gold (2/11). Bdelium and the Onyx stone are there (2/12).]

तं पञ्चशतान्यप्सरसां प्रतियन्ति शतं चूर्णहस्ताः शतं वासोहस्ताः शतं फलहस्ताः शतमाञ्जनहस्ताः
शतं माल्यहस्तास्तं ब्रह्मालंकारेणालं कुर्वन्ति स ब्रह्मालंकारेणालंकृतो ब्रह्म विद्वान्ब्रह्माभिप्रैति
स आगच्छत्यारं हृदं तं मनसाऽत्येति । तमित्वा संप्रतिविदो मज्जन्ति स आगच्छति
मुहूर्तान्विहेष्टिहास्तेऽस्मादपद्रवन्ति स आगच्छति विरजां नदीं तां मनसैवात्येति । तत्सुकृतदुष्कृते
धुनुते । तस्य प्रिया ज्ञातयः सुकृतमुपयन्त्यप्रिया दुष्कृतं तद्यथा रथेन धावयन्नथचक्रे
पर्यवेक्षत, एवमहोरात्रे पर्यवेक्षत एवं सुकृतदुष्कृते सर्वाणि च द्वंद्वानि स एष विसुकृतो
विदुष्कृतो ब्रह्म विद्वान्ब्रह्माभिप्रैति ॥४॥

On the orders of Brahmaa, 500 Apsaras (celestial damsels) go to formally welcome the spiritual visitor. Among them, 100 ladies carry auspicious powders of saffron, turmeric, red-powder called 'Roli' etc. in their hands, another 100 carry magnificent clothes, robes and ornaments, another 100 ladies carry fruits and other valuable gifts, another group of 100 ladies carry pleasant decorative paraphernalia to decorate the body of the visitor, and the last group of 100 ladies carry various garlands to welcome him. The wise person who has come to the abode of Brahmaa is fully decorated and adorned by all the above decorative paraphernalia suitable for an exalted abode of Brahmaa, and he consequentially becomes apparently like him, i.e., he resembles a divine being qualified to reside in the Brahma-Loka.

Thereafter, the wise soul reaches the banks of the lake called 'Ar' (अर) and crosses it by merely making a firm resolve to do so. On the contrary, those who are stupid and ignorant, fall into it and are drowned. Thereafter that erudite and wise soul who is aware of the truthful knowledge pertaining to Brahma (hence called Brahma-Gyani) arrives at the place of the Gods called 'Muhurtabhimani Istiha' (मुहूर्ताभिमानी इष्टिहा) who are known to create hurdles in the progress of the spiritual pilgrim by creating such profound emotional obstacles such as ego, haughtiness, pride, arrogance, passions, anger, greed etc. (see verse no. 3 above) in his spiritual journey towards the abode of Brahmaa, and ultimately to Brahma. But these Gods run away as soon as they see the

wise soul who has come seeking Brahma (because they are unable to create hurdles in his way simply because he is too wise, adroit, erudite and enlightened enough to be misled and trapped by their maverick tricks and imposterings).

After that, the spiritual pilgrim comes to the river called 'Virja' (विरजा) and cross it easily by a firm resolve to do so. At that river, he abandons all his sins as well as noble deeds. The good deeds that he leaves behind at the river benefit his kith and kin who are dear and favourably inclined towards him, while his evil deeds and sins have to be accepted by his opponents, enemies and those who keep ill-will and envy towards him. For an illustration, the example of a moving carriage is cited here— even as a person riding a carriage observes the turning of the wheels of the carriage as they rapidly come in contact with the earth and move away from it, but he is not concerned with the turning of those wheels. Instead of it, he is more concerned with the moving of the carriage forward towards its destination. Similarly, the erudite and enlightened seeker who is well-versed in the truthful knowledge pertaining to the absolute reality called Brahma (ब्रह्मविद्वान्), observes the days and nights, the good and the bad, all types of tugs and pulls, every perplexity and confusion pertaining to this mundane worldly existence, but does not get involved or engrossed in them; he is not at all affected by the world. He simply remains neutral, detached and dispassionate to this world, and is like a witness to all that is happening around him. That is why he is free from either the good or the bad effects of any actions taken or deeds done by him in this world, and by extension, the action and deeds themselves.

Consequently, this basic awareness and realization makes the spiritual seeker eligible to attain the abode of Brahmaa and ultimately Brahma himself (because in due course of time, all his accumulated deeds and actions and their effects wear off, he accumulates none afresh, and ultimately he is completely unburdened from the baggage of his deeds, actions and their results. He cleanses his slate, as it were, and prepares himself to accept the supreme knowledge which is synonymous with the supreme, transcendental Brahma. All his spiritual hurdles are removed, he is welcomed by Brahmaa himself, and he attains emancipation and salvation) (4).

स आगच्छतीत्यं वृक्षं तं ब्रह्मगन्धः प्रविशति, स आगच्छति सालज्यं संस्थानं तं ब्रह्मरसः प्रविशति, स आगच्छत्यपराजितमायतनं तं ब्रह्मतेजः प्रविशति स आगच्छति । इन्द्रप्रजापति द्वारगोपौ तावस्मादपद्रवतः स आगच्छति विभुप्रमितं तं ब्रह्मतेजः प्रविशति स आगच्छति विचक्षणामासन्दीं बृहद्रथन्तरे सामनी पूर्वीं पादौ शयैतनौधसे चापरौ वैरूपवैराजे अनूच्येते शाक्वरैवते तिरश्ची सा प्रज्ञा प्रज्ञया हि विपश्यति स आगच्छत्यमितौजसं पर्यङ्कं स प्राणस्तस्य भूतं च भविष्यच्च पूर्वीं पादौ श्रीश्चेरा चापरौ बृहद्रथन्तरे अनूच्ये भद्रयज्ञायज्ञीये शीर्षण्ये ऋचश्च सामानि च प्राचीनातानानि यजूंषि तिरश्चीनानि सोमांशव उपस्तरणमुद्रीथ उपश्रीः श्रीरुपबर्हणं तस्मिन्ब्रह्मास्ते तमित्थं वित्पादेनैवाग्र आरोहति । तं ब्रह्मा पृच्छति कोऽसीति तं प्रतिब्रूयात् ॥५॥

Then that spiritual seeker comes to the tree called 'Ilya' (इल्य) where the divine fragrance of the Brahmaa's loka enters his nostrils. After that, the seeker comes near the city named

‘Salajya’ (सालज्य) where his tongue tastes the most divine nectar called ‘Brahma-Rus’ which he hadn’t experienced or tasted ever before. Thence he moves ahead to come to the residence of Brahmaa himself. This residence is called ‘Aparajit’ (अपराजित) where the Brahmaa’s ‘Tej’ (तेज—divine energy, radiance, effulgence) enters his body. Then as he nears the entrance to that abode, he meets the two gatekeepers, Indra and Prajapati. The latter moves aside and gives the spiritual seeker a right of way. Then he comes to the pavilion named ‘Vibhu-Pramit’ (विभूप्रमित) where the glory and majesty of Brahmaa enters his inner-self. Gradually the seeker nears the dais named ‘Vichakshana’ (विचक्षणा). The two front legs of this dais are called ‘Vrihat’ (वृहत्) and ‘Rathantar’ (रथन्तर) respectively which are symbolic of the various ‘Sams’ (साम—meaning the Vedic hymns sung or chanted during ancient times). The two hind legs of the dais are called ‘Sheyat’ (श्वेत) and ‘Naudhas’ (नौधस). The two sides—the back and the front—are made up of the two ‘Sams’ called ‘Vairup’ (वैरुप) and ‘Vairaj’ (वैराज), while the left and the right sides are represented by two other ‘Sams’ called ‘Shakwar’ (शक्वर) and ‘Raiwat’ (रैवत) respectively. Together these 8 ‘Sams’ and the dais endow the wise spiritual seeker with a special divine vision.

After that, he comes near a throne called ‘Amitaujas’ (अमितौजस—meaning ‘immensely glorious, majestic, radiant and splendorous’) placed on that dais. It is an embodiment or personification of the various life forces themselves. This throne has the following parts—the past and the future are its two front legs, ‘Sri Devi and Bhu Devi’ are its two hind legs, the two broad planks called ‘Anuchya’ (अनुच्य) on its northern and southern sides are the two ‘Sams’ called ‘Brihat’ (वृहत्) and ‘Rathantar’ (रथन्तर) respectively, while the two smaller planks on its eastern and western sides on which the head and the legs are rested while reclining on the throne are the two ‘Sams’ called ‘Yagya-Yagyai’ (यज्ञ यज्ञीय) respectively. The two broad planks lying across the east-west axis (i.e., from the left to the right) are symbolic of the Rig and Sam Vedas, while the zig-zag planks in the north and the south directions (i.e., the top and below) represent the two parts of the Yajur Veda (i.e., the Shukla and the Krishna Yajur Vedas). Its soft, cushioned mattress symbolises the soft, comforting and cool rays of the moonlight. The white sheet spread on it represents ‘Udgith’ (उद्गीथ—the word has three meanings—viz (i) The clear revelation of the subtle Pran or vital wind sustaining life, (ii) The hymns of the Sam Veda, (iii) The word OM representing Pranav or Brahma. Here the word means ‘the hymns of the Sam Veda and OM’). Laxmi (the Goddess of wealth and prosperity) is present on it in the form of a pillow. Brahmaa (the creator) is seated on this glorious, majestic and divine throne. The wise, erudite and enlightened spiritual seeker who is well-versed in the knowledge of Brahma and who has crossed all the various milestones narrated above to reach Brahmaa, steps onto this throne and is seated beside him.

Thereafter, Brahmaa asks that seeker the following question—‘who are you?’ This question should be answered by the spiritual seeker as follows—(5)

ऋतुरस्म्यार्तवोऽस्म्यकाशाद्योनेः संभूतो भार्या एतत्संवत्सरस्य तेजोभूतस्य भूतस्य भूतस्य

भूतस्यात्मा त्वमात्मासि यस्त्वमसि सोऽहमस्मीति तमाह कोऽहमस्मीति सत्यमिति ब्रूयात्किं तद्यत्सत्यमिति यदन्यद्देवेभ्यश्च प्राणेभ्यश्च तत्सदथ यद्देवाश्च प्राणाश्च तत्त्यं तदेतया वाचाऽभिव्याह्रियते सत्यमित्येतावदिदं सर्वमिदं सर्वमसि । इत्येवैनं तदाह । तदेतद्वक्श्लोकेनाभ्युक्तम् यजूदरः सामशिरा आसावृड्मूर्तिरव्ययः । स ब्रह्मेति स विज्ञेय ऋषिर्ब्रह्ममयो महानिति । तमाह केन मे पौंस्यानि नामान्याप्नोतीति प्राणेनेति ब्रूयात् । केन स्त्रीनामानीति वाचेन केन नपुंसकानीति मनसेति केन गन्धानिति प्राणेनेत्येव ब्रूयात् । केन रूपाणीति चक्षुषेति केन शब्दानिति श्रोत्रेणेति केनान्नरसानिति । जिह्वेति केन कर्माणीति हस्ताभ्यामिति केन सुखदुःखे इति शरीरेणेति केनानन्दं रतिं प्रजातिमित्युपस्थेनेति । केनेत्या इति पादाभ्यामिति केन धियो विज्ञातव्यं कामानिति प्रज्ञयेति ब्रूयात्तमाह । आपो वै खलु मे ह्यसावयं ते लोक इति सा या ब्रह्मणो जितिर्या व्यष्टितां जितिं जयति तां व्यष्टिं व्यश्नुते य एवं वेद य एवं वेद ॥६॥

‘I am a personification or an image of Spring and other seasons. I have been born from the formless, attributeless and fathomless sky as well as from the supreme essence which is self-illuminated, energetic, supreme and transcendental Soul. I am the divine glory, magnificent energy and stupendous potential called ‘Tej’ (तेज) of the elementary elements which constitute the basic ingredients of existence. These elementary elements called the ‘Bhuts’ (भूत) are the sky, wind, fire, water and earth. I am the pure, conscious Atma (soul, spirit). You too are the Atma. Hence, I am what you are (i.e., there is no difference between you and me)’.

When the spiritual seeker who has got the supreme knowledge of Brahma has answered Brahma as above, the latter asks him again, ‘Who am I?’ The wise seeker should give this answer, ‘You are the Truth’. Brahma asks, ‘What is that Truth?’ The wise seeker should give this answer, ‘That which is different from all the Gods and transcends them, that which is the ‘Pran’ (the vital wind forces of life), that which has special characteristics and attributes, that which is called ‘Sat’ (सत्) while the Gods who represent the various ‘Prans’ and are their patron Gods, are symbolic of ‘Tya’ (त्य). [The Hindi word ‘Satya’, meaning ‘the truth’, has two syllables— ‘Sat and Tya’. The 1st half of the word ‘Satya’, i.e., ‘Sat’, means the essential, irrefutable and immutable Truth, while the 2nd half, i.e., ‘Tya’, means something which is disposable, dispensable. Therefore, Brahma is the truth (Sat) while the rest of the Gods can be done without (Tya)].

The fact that is spoken of as ‘Satya’ is a composite of these two factors. [That is, the truth consists of all that is invisible, unmanifest, indescribable, attributeless, all pervading and omnipresent as well as all that is visible, has measurable attributes and physical limitations of time and space.] This is all that exists. You are the one who personify all this; hence you are the Truth. This basic fact or the elementary truth has been proclaimed by the hymns of the Rig Veda which asserts— ‘the imperishable supreme Being whose abdomen is the Yajur Veda, whose head is the Sam Veda and whose whole body is the Rig Veda, is the famous person by the name of Brahmaa’. This fact is worth knowing by a seeker. Brahmaa is a great sage who is an embodiment/personification/image of the supreme and transcendental Brahma’.

Brahmaa again asks the wise seeker, ‘How do you accept my various names

which symbolise the male aspect of creation?’ The wise seeker should reply, ‘Through the ‘Pran’ (the vital wind force of life which injects consciousness in the otherwise dead body and nourishes the brain; the breath; the word ‘Pran’ indicates the Atma or the soul of the creature).

Brahmaa asks again, ‘How do you accept the name which symbolise the female aspect of creation?’ The wise seeker should answer, ‘Through the speech’ (because speech represents the ‘fire’ element of nature, or the energetic spark that ignited the process of life and creation. It is through speech, amongst other things, that love and passions are expressed by an amorous woman).

Brahmaa asks the seeker again, ‘How do you accept the name representing the neuter gender?’ The wise seeker should answer, ‘Through the mind-intellect complex called the ‘Mana’ (मनः)’ (because the mind seeks the truth without any bias or favour).

Brahmaa asks the seeker again, ‘How do you experience smell?’ The wise seeker should answer, ‘Through the nostrils’.

Brahmaa asks the seeker again, ‘How do you perceive (see, observe) various forms, contours and shapes?’ The wise seeker should answer, ‘Through the eyes’.

Brahmaa asks the seeker again, ‘How do you hear the sound?’ The wise seeker should answer, ‘Through the ears’.

Brahmaa asks the seeker again, ‘How do you taste the food?’ The wise seeker should answer, ‘Through the tongue’.

Brahmaa asks the seeker again, ‘How do you act or perform various deeds?’ The wise seeker should answer, ‘Through my hands’.

Brahmaa asks the seeker once again, ‘How do you experience sorrows, miseries, troubles, distresses and agonies as well as enjoy happiness, joys and comforts?’ The wise seeker should answer, ‘Through the body’.

Brahmaa asks the seeker again, ‘How do you enjoy conjugal life and derive sexual satisfaction?’ The wise seeker should answer, ‘Through the genitals’.

Brahmaa asks the seeker again, ‘How do you move?’ The wise seeker should answer, ‘By the legs’.

Brahmaa asks the seeker again, ‘How do you accept knowledge, experiences, information and entertain hopes and imaginations?’ The wise seeker should answer, ‘Through the intellectual discrimination and consciousness’.

After this questioning, Brahmaa tell him, ‘Water and other elementary elements called the ‘Panch-bhuts’ (पंचभूत—the earth, fire, water, air and space), which constitute the creation as its building blocks, are the places where I reside (in my subtle form). Hence, this abode of mine is essentially made up of those elementary entities such as water etc.. You are not separate from me (i.e., there is no distinction between you and me). Hence, this is your residence as well’. The spiritual seeker/aspirant then acquires the two qualities special to Brahmaa—the power to conquer and vanquish even insurmountable obstacles and the power to be omnipresent and all-pervading. Those who have this knowledge

become endowed with the same qualities and virtues, the same powers and strengths, the same prowess and potent as Brahmaa himself (6).

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Canto 2

प्राणो ब्रह्मेति ह स्माह कौषीतकिस्तस्य ह वा एतस्य प्राणस्य ब्रह्मणो मनो दूतं वाक्परिवेष्ट्री
चक्षुर्गोष्ठं श्रोत्रं संश्रावयितुं तस्मै वा एतस्मै प्राणाय ब्रह्मण एताः सर्वा देवता अयाचमानाय
बलिं हरन्ति तथो एवास्मै सर्वाणि भूतान्ययाचमानायैव बलिं हरन्ति य एवं वेद तस्योपनिषन्न
याचेदिति । तद्यथा ग्रामं भिक्षित्वाऽलब्धोपविशेन्नाहमतो दत्तमश्नीयामिति । य एवैनं
पुरस्तात्प्रत्याचक्षीरंस्त एवैनमुपमन्त्रयन्ते ददाम त इति । एष धर्मो याचितो भवति ।
अन्यतस्त्वेवैनमुपमन्त्रयन्ते ददाम त इति ॥१॥

Sage Kaushitaki (कौषीतकी), who was the son of the famous sage named Kushitak (कौषीतक) and after whom this Upanishad is named, says that this 'Pran' (the vital wind force of life which injects consciousness in the otherwise dead body and nourishes the brain; the breath; the word 'Pran' indicates the Atma or the soul) of the creature is synonymous with the supreme Brahma. It is conceived or visualised in the form of a King. For this 'Pran-like' king, the mind-intellect-heart (मन—Mana) is the messenger, the speech is his chief queen who serves him delicious food, the eyes are his ministers and advisors, and the ears are his spies and heralds. All the Gods representing the haughty and arrogant sense organs of the body offer gifts and tributes to him even without his asking for them so as to keep him pleased. [The sense organs become active when they are in association with the driving force called 'Pran or Atma'; hence the pleasant comforts they endeavour to offer to the soul or Atma in trying to please and appease it are tantamount to the gifts offered to the king by his knights.] One who is aware of this mystery is given respect by the entire world. Such a person who adores, honours and worships such an honourable and exalted entity as the 'Pran', should make a firm resolve that he would not seek/ask anything whatsoever from anybody whosoever. Just like a mendicant resolves not to accept anything from the villagers of a village from where he does not get any alms despite his requesting them for it, and this fills him with frustration and makes him exasperated and peeved so much so that he resolves not to take anything again in future even if it is offered to him voluntarily. Likewise, the worshipper of the 'Pran' (Atma, Brahma) should be steadfast in this resolve/vow of not asking anything from anybody. Being wretched, humble and feeling lowly and pitiful are always associated with begging and asking. One who stays away from desires and needs, one who avoids asking for anything from anyone, is, instead, sought after by the people who invite him to accept their alms and largesse, saying, 'please accept this from us and oblige us' (1).

प्राणो ब्रह्मेति ह स्माह पैङ्ग्यस्तस्य ह वा एतस्य प्राणस्य ब्रह्मणो वाक्परस्ताच्चक्षुरारुन्धे चक्षुः
परस्ताच्छ्रोत्रमारुन्धे श्रोत्रं परस्तान्मन आरुन्धे मनः परस्तात्प्राण आरुन्धे तस्मै वा एतस्मै
प्राणाय ब्रह्मण एताः सर्वा देवता अयाचमानाय बलिं हरन्ति तथो एवास्मै सर्वाणि

भूतान्ययाचमानायैव बलिं हरन्ति य एवं वेद तस्योपनिषन्न याचेदिति तद्यथा ग्रामं
भिक्षित्वाऽलब्धोपविशेन्नाहमतो । दत्तमश्नीयामिति य एवैनं पुरस्तात्प्रत्याचक्षीरंस्त एवैनमुपमन्त्रयन्ते
ददाम त इत्येष धर्मो याचितो भवत्यन्यतस्त्वेवैनमुपमन्त्रयन्ते ददाम त इति ॥२॥

The famous sage Paingya (पैङ्ग्य) also affirms that the 'Pran (Atma/soul) is Brahma'. For such a Brahma represented by the 'Pran' of the creature, the organs of sight (i.e., eyes) are superior to those of speech (i.e., tongue), those of hearing (i.e., ears) are superior to the eyes, and the mind-intellect complex called 'Mana' (मन) is superior to the ears. [This is because when anything is said, it is believed only when one sees it himself, and anything seen must be ratified by others so as to confirm the veracity of its truth, that it is not an illusion, to be firmly accepted by the mind. The mind receives the external information gathered by these perceptory organs, processes them and orders the organs of action to act accordingly. However, the boss of the mind is the intellect. It skims and filters useful information from the clutter received by the mind as inputs from the five sense organs of perception, stores it as memory and uses it intelligently to direct the mind where and when it falters. Any wayward action of the mind is frowned upon by the intellect which keeps a tight leash on the mind. The powers to think rationally like a chief executive of a company lies with the intellect, while the mind is the manager of the body. It helps to control the organs of action under the guidance of the intellect. In this set up, the Master or Lord is the Atma or soul of the creature.]

Superior to the mind-intellect complex is the 'Pran' (Atma/soul) which controls the former. When there is no 'Pran' (i.e., when there is no life and consciousness), all the others (e.g., mind-intellect, the various organs of perception and organs of action) lose their significance and validity. Hence, it is proper and fit to call the Atma as the Brahma, because it is the main driving force providing life and consciousness to the otherwise inane, inert and dead entities. All the sense organs offer their tributes to the 'Pran' even as the Gods do to the supreme Brahma. The erudite and enlightened one who knows this basic truth is offered gifts and shown honours by all the creatures of the world even without his seeking or asking for them, because he is deemed to be adroit, erudite, reverend, wise, exalted and enlightened by them. Such a seeker is determined not to seek anything for himself. The example of the mendicant and the villagers described in verse no. 1 is also applicable here (2).

अथात एकधनावरोधनं यदेकधनमभिध्यायात्पौर्णमास्यां वाऽमावास्यायां वा शुद्धपक्षे वा
पुण्ये नक्षत्रेऽग्निमुपसमाधाय परिसमूह्य परिस्तीर्य पर्युक्ष्योत्पूय दक्षिणं जान्वाच्य स्रुवेण वा
चमसेन वा कंसेन वैता आज्याहु तीर्जुहोति वाङ्नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा १ प्राणो नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां
तस्यै स्वाहा २ चक्षुर्नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ३ श्रोत्रं नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ४ मनो नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ५ प्रज्ञा नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै
स्वाहेत्यथ६ धूमगन्धं प्रजिघ्रायाज्यलेपेनाङ्गन्यनु विमृज्य वाचंयमोऽभिप्रव्रज्यार्थं ब्रुवीत दूतं

वा प्रहिणुयाल्लभते हैव ॥३॥

The following procedure is to be adopted by the seeker/aspirant for acquiring wealth or receiving dues from those who owe him money or any other kind of wealth. For this purpose, a fire sacrifice is done in the following way:- On any auspicious occasion such as the full moon, the dark moon, or any other auspicious date either during the bright half or the dark half phases of the moon, the ritualistic fire should be kindled (or established). The altar should be duly sanctified, grass should be spread near it as a seat and sanctified water should be used for the purpose of oblations. The seeker/aspirant should sit on the grass seat with his right leg folded inwards in a kneeling posture with his knee touching the ground, and then offer clarified butter (ghee) to the holy fire by a long spatula or ladle while uttering the following Mantras— (1) VANG NAM DEVATA-AVARODHINI SAA MEAMUSHMADIDAMAVARUNDHAAM TASYE SWAHA (वाङनाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ।)¹ [The meaning of this Mantra is as follows:- The famous God of speech can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (2) PRANO NAAM DEVATA-AVARODHINI SAA MEAMUSHMADIDAMAVARUNDHAAM TASYE SWAHA (प्राणो नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ।)² [The meaning of this Mantra is as follows:- The God called ‘Pran’ is able to fulfill all my desires. Let him help me acquire wealth. I offer clarified butter to him as oblation.] (3) CHAKSHURNAM DEVATA-AVARODHINI SAA MEAMUSHMADIDAMAVARUNDHAASM TASYE SWAHA (चक्षुर्नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ।)³ [The meaning of this Mantra is as follows:- The patron God of the eyes can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (4) SROTRAM NAM DEVATA-AVARODHINI SAA MEAMUSHMADIDAMAVARUNDHAAM TASYE SWAHA (श्रोत्रं नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ।)⁴ [The meaning of this Mantra is as follows:- The patron God of ears can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (5) MANO NAM DEVATA-AVARODHINI SAA MEAMUSHMADIDAMAVARUNDHAAM TASYE SWAHA (मनो नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहा ।)⁵ [The meaning of this Mantra is as follows:- The patron God of ‘Mana’ (mind-intellect-heart) can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter to him as oblation.] (6) PRAGYA NAM DEVATA-AVARODHINI SAA MEAMUSHMADIDAMAVARUNDHAAM TASYE SWAHA (प्रज्ञा नाम देवताऽवरोधिनी सा मेऽमुष्मादिदमवरुन्धां तस्यै स्वाहेत्यथ)⁶ [The meaning of this Mantra is as follows:- The patron God of ‘Pragya’ (wisdom, erudition, intelligence and enlightenment) can fulfill all the desires of the seeker/aspirant. Let him fulfill my wish of acquiring wealth and financial gains from such and such person. For this purpose I am offering this clarified butter

to him as oblation.]

Here, the various Gods (and Goddesses) are the patrons of the various chief receptory sense organs of body through which the Atma receives all the stimuli from the outside world in the form of various inputs of perception.

After having completed the offerings to the ritualistic fire, the seeker/aspirant should smell the scent of the perfume/incense used in the sacrifice, and after that, he should smear the left-over clarified butter (ghee) on his whole body and quietly/humbly (i.e., without any show of arrogance, belligerence, animosity, ill-will or hint of coercion, threat or black-mail) go to the person from whom money is expected to be received and ask him politely for the amount needed. If the seeker/aspirant is unable to go personally, then he should send a message asking him for it. By following this method, it is said that money or wealth sought by the seeker/aspirant can be got as desired by him (3).

अथातो दैवः स्मरो यस्य प्रियो बुभूषेद्यस्यै वा एषां वै तेषामेवैकस्मिन्यर्वण्यग्निपसमा—
धायैतयैवावृतेता आज्याहुतीर्जुहोति वाचं ते मयि जुहोम्यसौ स्वाहा ।^१ प्राणं ते मयि
जुहोम्यसौ स्वाहा ।^२ चक्षुस्ते मयि जुहोम्यसौ स्वाहा ।^३ श्रोत्रं ते मयि जुहोम्यसौ स्वाहा ।^४
मनस्ते ते मयि जुहोम्यसौ स्वाहा ।^५ प्रज्ञां ते मयि जुहोम्यसौ स्वाहेत्यथ^६ धूमगन्धं
प्रजिघ्रायाज्यलेपेनाङ्गान्यनु विमृज्य वाचंयमोऽभिप्रव्रज्य संस्पर्श जिगमिषेदपि वाताद्वा
संभाषमाणस्तिष्ठेत्प्रियो हैव भवति स्मरन्ति हैवास्य ॥४॥

Here, the ritualistic practice to endear others is described:- If the seeker/aspirant wishes to endear someone, than he should first please various patron Gods of Speech, Pran, Eyes, Ears, Intellect and Heart of the target of his endearment and rapprochement. Since the patron Gods are the same for the seeker as well as the object of his endearment, once they are pleased, it becomes easy to endear the other person and establish good rapport with him.

For this, the fire sacrifice ritual as detailed in verse no. 3 above should be followed. The Mantras used in this particular case are the following— ‘VACHUM TE MAI JUHOMYASYO SWAHA’ (वाचं ते मयि जुहोम्यसौ स्वाहा)¹ [The meaning of this Mantra is as follows:- I hope that your powers of speech become compatible with those of mine. That is, you speak kindly to me, speak in my favour and do not say anything against me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

Similarly, the other Mantras pertaining to the patron Gods of ‘Pran’ (vital wind forces), eyes, nose, ‘Mana’ (mind-intellect-heart) and ‘Pragya’ (wisdom, erudition, enlightenment and intelligence) should be invoked and the Gods pleased in the above manner respectively. Their Mantras as follows:- ‘PRANUM TE MAI JUHOMYASYO SWAHA’ (प्राणं ते मयि जुहोम्यसौ स्वाहा)² [The meaning of this Mantra is as follows:- I hope that your powers of the vital wind forces of life called ‘Pran’ become compatible with those of mine. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

The next Mantra is:- ‘CHAKSHUSTE MAI JUHOMYASYO SWAHA’ (चक्षुस्ते मयि जुहोम्यसौ स्वाहा)³ [The meaning of this Mantra is as follows:- I hope that your powers of sight become compatible with those of mine. That is, you do not look scornfully and with angry

eyes at me. My sight should not agitate you, rather it should please you. You should be happy to see me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

The next Mantra is:- ‘SROTRUM MAI JUHOMYASYO SWAHA’ (श्रोत्रं मयि जुहोम्यसौ स्वाहा ।)⁴ [The meaning of this Mantra is as follows:- I hope that your powers of hearing become compatible with those of mine. That is, you do not allow your ears to hear false allegations and hearsay about me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

The next Mantra is:- ‘MANASTE MAI JUHOMYASYO SWAHA’ (मनस्ते मयि जुहोम्यसौ स्वाहा ।)⁵ [The meaning of this Mantra is as follows:- I hope that your mind-intellect-heart (Mana) become compatible with those of mine. That is, you think kindly of me, do not harbour ill-will towards me, have a kind and compassionate heart which is favourably disposed towards me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

The next Mantra is:- ‘PRAGYAM TE MAI JUHOMYASYO SWAHE’ (प्रज्ञां ते मयि जुहोम्यसौ स्वाहा ।)⁶ [The meaning of this Mantra is as follows:- I hope that your powers of wisdom, erudition, intellect and enlightenment (Pragya) become compatible with those of mine. That is, you will not allow emotions to cloud your rational and judicious thinking about me. For this purpose I offer oblations to the fire. Let my desires be fulfilled.]

After that, as done in the earlier case as described in the previous verse no. 3, the incense perfume should be smelled, the clarified butter should be smeared on the body, and thereafter the person who is to be endeared should be approached for endearment and rapprochement. If it is not possible to personally reach or approach him, then the seeker should stand at a distance from him and speak aloud his intention so that the targeted person hears it. This will certainly endear the other person to the seeker. Not only this, but even after the seeker has gone away from that site, the local residents keep on remembering him in pleasant and endearing terms (4).

अथातः सांयमनं प्रातर्दनमान्तरमग्निहोत्रमिति चाचक्षते यावद्वै पुरुषो भाषते न तावत्प्राणितुं शक्नोति प्राणं तदा वाचि जुहोति । यावद्वै पुरुषः प्राणिति न तावद्वाषितुं शक्नोति वाचं तदा प्राणे जुहोति । एते अनन्ते अमृताहुती जाग्रच्च स्वपञ्च संततमव्यवच्छिन्नं जुहोत्यथ या अन्या आहुतयोऽन्तवत्यस्ताः कर्ममय्यो हि भवन्त्येतद्ध वै पूर्वे विद्वांसोऽग्निहोत्रं न जुहवांचक्रुः ॥५॥

The importance of a fire sacrifice for spiritual purpose is described here:- The fire sacrifice done by ‘Pratardan’ (प्रतर्दन), the son of Devodas (देवोदास), which is famously known as ‘the Praatadan’ (प्रातर्दन) after his name and is also known as ‘Sanyaman’ (सांयमान) because it involves a lot of self-restraint, is described in these verses.

Verily, as long as a man keeps talking, he is unable to breathe properly (and control the vital wind forces and their accompanying energy). He literally offers his ‘Pran’ represented by breath to the fire-pit of speech. [That is, he wastes away the vital energy of his life-giving wind by fruitless chattering.] These two types of winds— viz, the breath which is coming inside the body giving it life as well as the speech which consists of the

wind forces going out from the body, are both symbolic of the wind which keeps the eternal fire of life burning. The other types of offerings to this eternal fire of life require physical activity but preserve the vital winds. [The various activities of the body are controlled by the other vital winds of the body such as—Apaan, Udaan, Smaan and Vyan—but none of the activities causes waste of energy.] That is why ancient erudite sages did not rely merely on restraint of physical activities while doing their rituals but also laid great emphasis on the control of these two vital winds—the breath and the speech, because both represent the ‘Pran’. This they did by observing silence, various meditative practices such as doing ‘Pranayam’ and other methods of self-restraint. By harnessing these two wind forces of life they were able to keep the fire of life burning eternally and were able to control their other activities for a long time (5).

उक्थं ब्रह्मेति ह स्माह शुष्कभृङ्गारस्तदगित्युपासीत सर्वाणि हास्मै भूतानि श्रैष्ठ्यायाभ्यर्चन्ते
तद्यजुरित्युपासीत सर्वाणि हास्मै भूतानि श्रैष्ठ्याय युज्यन्ते तत्सामेत्युपासीत सर्वाणि हास्मै
भूतानि श्रैष्ठ्याय संनमन्ते तच्छीरित्युपासीत तद्यश इत्युपासीत तत्तेज इत्युपासीत
तद्यथैतच्छास्त्राणां श्रीमत्तमं यशस्वितमं तेजस्वितमं भवति । तथैवैवं विद्वान् सर्वेषां भूतानां
श्रीमत्तमो यशस्वितमस्तेजस्वितमो भवति । तमेतमैष्टकं कर्ममयमात्मानमध्वर्युः संस्करोति
तस्मिन्यजुर्मयं प्रवयति यजुर्मयं ऋग्मयं होता ऋग्मये साममयमुद्राता स एष सर्वस्यै
त्रयीविद्याया आत्मैष उ एवास्यात्मा एतदात्मा भवति य एवं वेद ॥६॥

The famous sage Shushkbringar (शुष्कभृङ्गार) also endorses the view that the ‘Pran’ (Atma/soul) is synonymous with Brahma. He calls ‘Pran’ an ‘Uktha’ (उक्थ) which literally means ‘the above’. It is symbolic of the vital wind which is present in the upper part of the body and rises up (i.e., it refers to the breath and the speech of the creature). It is also symbolic of ‘Rik’ (ऋक्) representing the hymns of the ‘Rig Veda’. Those who come to understand this mystery and honour the ‘Pran’ as such are called erudite, wise and enlightened (a Gyani), are respected by the society and it prays for his elevation to an exalted and honourable stature.

This ‘Pran’ is an embodiment of Brahma and also symbolises the hymns of the ‘Yajur Veda’ — those who realise this and worship and honour it as such are praised by all the creatures and they cooperate with him because of his exalted and superior knowledge and wisdom.

Those who regard ‘Pran’ as symbolic of the ‘Sam Veda’, all the creatures of the society bow their heads before him in reverence. That ‘Pran’ (Uktha—that which uplifts, elevates) is also symbolic of ‘Sri’ (श्री) which is a manifestation of all virtues such as glory, majesty, powers, prowess, fame, ability, strength, honour, prestige, pomp, prosperity, acclaim etc.. It should be adored, honoured and worshipped for these qualities.

This ‘Pran’ (Uktha) is also symbolic of ‘Yash’ (यश) which is a personification of all virtues such as good fame, honour, glory, renown etc. of the creature. It should be adored, honoured and worshipped for these qualities. It is also an embodiment of ‘Tej’ (तेज) which means divine energy, consciousness, glory, splendour, radiance, majesty, magnificence,

divinity, light, illumination etc. and should be adored, honoured and worshipped as such.

Since the science and knowledge of spiritualism and metaphysics are considered the best and the most highly evolved amongst all the knowledge which human-kind possesses, those persons who are knowledgeable and well-versed in this particular science of spiritualism and metaphysics and are, at the same time, wise enough to regard the 'Pran' as an embodiment/personification/image of the conscious, supreme, cosmic and transcendental Brahma are also respected and honoured by the society at large.

The priest called 'Adhwaryu' (अध्वर्यु) who performs the fire sacrifice with the above knowledge, regards the vitality of the 'Pran' (of the creature) and the ritualistic 'Fire' (of the sacrifice) present on the altar as having the same strength, powers and potent (i.e., he sees no distinction between the two). He regards and firmly believes that his 'Pran' has all the qualities, virtuous and strengths mentioned in the Yajur Veda. His 'Pran' is an embodiment of and as potent as the Yajur Veda. 'Pran' is the vital life of the knowledge contained in this Veda, and vice versa. The erudite seeker who is firmly convinced of this fact, becomes one like the 'Pran' itself (i.e., he becomes enlightenment, exalted, supremely conscious and wise, and he is endowed with all the stupendous powers and glory that the knowledge of the Yajur Veda can bestow on any person) (6).

अथातः सर्वजितः कौषीतकेस्त्रीण्युपासनानि भवन्ति यज्ञोपवीतं कृत्वाऽप आचम्य त्रिरुदपात्रं
प्रसिच्योद्यन्तमादित्यमुपतिष्ठेत वर्गोऽसि पाप्मानं मे वृङ्क्षीत्येतयैवावृता मध्ये सन्तमुद्वर्गोऽसि
पाप्मानं मे वृङ्क्षीत्येतयैवावृताऽस्तं यन्तं संवर्गोऽसि पाप्मानं मे संवृङ्क्षीति । यदहोरात्राभ्यां
पापं करोति सं तद्वृङ्क्षे ॥७॥

[3 types of ritualistic worships are described now in verse nos. 7, 8 and 9.] Sage Kaushitaki (कौषीतकी) had personally experimented with and practiced the following types of ritualistic worships. It is done three times a day—in the morning, during the noon and in the evening. The first worship is done at the time of sun-rise. The sacred thread is put on the left shoulder, the mouth is cleansed by a sip of clean water and a clean pot is filled with water thrice and offered as oblation to the rising Sun. The Mantra said on this occasion is 'OM VARGOASI PAPMANAM ME VRINGDHI' (ॐ वर्गोऽसि पाप्मानं मे वृङ्क्षी) which means 'being enlightened, you have forsaken the materialistic, illusionary and transient world like it were a lowly weed; you are therefore called 'Varga' (वर्ग) which means a treasury or a collection of various qualities and virtues. Remove my sins from me'. Similarly, the same process is repeated at noon with the Mantra 'OM DVARGOASI PAPMANAM ME VRINGDHI' (ॐ द्वर्गोऽसि पाप्मानं मे वृङ्क्षी) which has a similar meaning as the above Mantra. The only difference is that the word 'Udvarg' (उद्वर्ग) refers to 'your glory that is at its pinnacle or zenith because the sun is high up in the sky'. In the evening, the process is repeated again, but the Mantra used now is, 'OM SAMVARGOASI PAPMANAM ME SAMVARIDHI' (ॐ संवर्गोऽसि पाप्मानं मे संवृङ्क्षी) which also means the same, but the second word 'Samvargoasi' means 'all your virtues are equally glorious, important and majestic'.

The benefit of this worship of the Sun three times a day while making offerings of

water as oblation each time is that the man (seeker/aspirant) is freed from the sins that he happens to have committed during the day or the previous night (7).

अथ मासि मास्यमावास्यायां पश्चाच्चन्द्रमसं दृश्यमानमुपतिष्ठेतैतयैवावृता हरिततृणाभ्यां
वाक्प्रत्यस्यति यत्ते सुसीमं हृदयमधि चन्द्रमसि श्रितं तेनामृतत्वस्वेषाने माऽहं पौत्रमघं रुदमिति
न हास्मात्पूर्वाः प्रजाः प्रैतीति नु जातपुत्रस्याथाजातपुत्रस्याप्यायस्व समेतु ते सं ते पयांसि समु
यन्तु वाजा यमादित्या अंशुमाप्याययन्तीत्येतास्तिस्त्र ऋचो जपित्वा माऽस्माकं प्रणेन प्रजया
पशुभिराप्याययिष्ठा योऽस्मान्द्वेष्टि यं च वयं द्विष्मस्तस्य प्राणेन प्रजया पशुभिराप्याययस्वेति
दैवीमावृतमावर्त आदित्यस्यावृतमन्वावर्त इति दक्षिणं बाहुमन्वावर्तते ॥८॥

[The 2nd form of worship is described here.] On the day of ‘Amavasya’ (the last day of the dark fortnight of the moon; the mythological conjunction period of the Sun and the Moon) when the Moon is said to be present in the western side of the sun and covered by the latter's rays known as ‘Sushumna’ (सुषुम्ना— literally, sleeping or reclining rays, and hence dark), the worshipper should offer oblations to the Moon this time, instead of the Sun, in the same way and using the same procedure used for the Sun (in verse no. 7). The only difference is that two strands/blades of sprouted green grass should be placed in the water pot used for offering oblations to the Moon. The Mantra used for the worship are the following:- (i) ‘YATTE SUSIMAM HRIDAYEMADHI CHANDRAMASI SRITAM TENAMRITATWA SWESHANAM MAAHUM PAUTRAMAGHAM RUDAM’ (यत्ते सुसीमं हृदयमधि चन्द्रमसि श्रितं तेनामृतत्वस्वेषानं माहं पौत्रमघं रुदम्). The meaning of this Mantra is— Oh the patron Goddess of the abode of the Moon! You have a most pleasing, kind and benevolent heart. You have right over the elixir, Amrit, of eternity and happiness stored in the Moon. Please bless me so that I do not have to wail and suffer from any agony or sorrows related to my son (i.e., from his death, his illness, his incompetence, his failures in life, his disobedience, his waywardness, his straggling nature and his low intellect etc.).

The worshipper who offers the above prayers does not have to suffer from the premature death of his son (or any worries that relate to his offspring).

Now, those who have no son and desire one, should do this worship with the following Mantra— ‘APYAAAYASYA SAMETU TE VISHWATAHA SOM VRISHNYAM BHAVAA VAJASYA SANGATHE’ (आप्यायस्य समेतु ते विश्वतः सोम वृष्णयं भवा वाजस्य संगथे). The meaning of this Mantra is as follows— Oh the Goddess called Som! Let you be developed and attain glory under the rays of the Sun-God. The ‘Tej’, or the divine energy or force which is the very cause of procreation, is in the form of the nectar-like semen; let it be contained in you (i.e., let yourself become a receptacle of the divine elixir that can produce life). Be helpful to me by providing the much-needed and life-giving cereals as food (nourishment) to me from all the sides (i.e., bless me so that I have easy access to nourishment and acquire seminal potent to procreate).

The next Mantra is the following— ‘SAM TE PAYANSI SAMU YANTU VAJA SAMVRISHNYANYABHIMATISHAH, APYAYAMANO AMRITAYE SOM DIVI SRAWANSYATTAMANI DHISHWA’ (सं ते पयांसि समु यन्तु वाजा संवृष्णयान्यभिमातिषाहः । आप्यायमानो

अमृताय सोम दिवि श्रवांस्यत्तमानि शिष्व ॥). The meaning of the Mantra is as follows— Oh Som! You are endowed with virtuous qualities. Your divine juice gets infused and charged with the energy of the Sun and becomes very potent and beneficial for a man. You are fully empowered to nourish the males with this divine juice and help them to vanquish all their enemies. Let this juice of life be made available to vegetarians who sustain themselves on milk, water and cereals. Be helpful in my obtaining that supremely potent and energetic life-giving fluid (sperm), and you shall get a resounding fame in the heaven as a result of this magnanimity of yours.

The next Mantra is the following— ‘YAMAADITYA ANSHUMAPYA-YAYANTI YAMAKSHIT MAKSHITAYEHA PIBANTI, TEN NO RAJA VARUNO VRIHASPATI-RAPYA YAYANTU BHUVANASYA GOPAHA’ (यमादित्या अंशुमाप्याययन्ति यमक्षितमक्षितयः पिबन्ति। तेन नो राजा वरुणो बृहस्पतिराप्याययन्तु भुवनस्य गोपाः ॥). The meaning of the Mantra is as follows— A man symbolically representing the Sun gives pleasures to the female who represents Mother Nature by infusing her with his life giving energy (by transplanting the vitality as sperms into her womb). While remaining well nourished and contented yourself, you protect the three worlds (celestial, terrestrial, subterranean). Let kings Varun and Vrihaspati (the patron God of water and the moral teacher or Guru of the Gods respectively) bless all of us with the joy of being the privileged receivers of the benevolent and soothing rays of the Moon and its life infusing Som (or Amrit which is an elixir of eternity and bliss).

After that, on having offered oblations and prayers to the Moon by using the above 3 Mantras, the worshipper should raise his right hand towards it in the sky and utter the following Mantra (with raised hands pointing towards the Moon)— ‘MASMAKUM PRANEN PRAJAYA PASHUVHIRAPYA-YA-YISTHA YOASMAN DWESTHI YAM CHA VAYAM DWISHMA-STA-SYA PRANEN PRAJAYA PASHU-BHRAPYA-YA-YASYA ITI DAIVI MAVRIT-MAVART ADITYASYAVRIT-MANWAVARTE ITI’ (मास्माकं प्राणेन प्रजया पशुभिराप्याययिष्ठा योऽस्मान् द्वेष्टि यं च वयं द्विष्मस्तस्य प्राणेन प्रजया पशुभिराप्याययस्व इति दैवीमावृतमावर्त आदित्यस्यावृतमन्वावर्त इति). The meaning of the Mantra is as follows— ‘Oh Som (the Moon God)! Do not sustain yourself on our ‘Pran’ (life forces), our children and livestock. Instead, do it on those who are opposed or unfavourable to us. I request you by invoking the patron God of this Mantra. I shall follow your path (i.e., be obedient to you)’. Then the worshipper should move his raised right hand in a circular motion in the air and then lower it (8).

अथ पौर्णमास्यां पुरस्ताच्चन्द्रमसं दृश्यमानमुपतिष्ठेतैतयैवावृता ‘सोमो राजाऽसि विचक्षणः पशुमुखोऽसि प्रजापतिर्ब्राह्मणस्त एकं मुखं तेन मुखेन राज्ञोऽसि तेन मुखं मामन्नादं कुरु राजा त एकं मुखं तेन मुखेन विशोऽसि तेन मुखेन मामन्नदं कुरु श्येनस्त एकं मुखेन तेन मुखेन पक्षिणोऽसि तेन मुखेन मामन्नदं कुर्वगिष्ट एकं मुखं तेन मुखेनेमं लोकमत्सि तेन मुखेन मामन्नादं कुरु त्वयि पशुमं मुखं तेन मुखेन सर्वाणि भूतान्यत्सि तेन मुखेन मामन्नादं कुरु माऽस्माकं प्राणेन प्रजया पशुभिरवक्षेष्ठा योऽस्मान्द्वेष्टि यं च वयं द्विष्मस्तस्य प्राणेन प्रजया पशुभिरवक्षीयस्वेति दैवीमावृतमावर्त आदित्यस्यावृतमन्वावर्तन्त’ इति दक्षिणं बाहुमन्वावर्तते ॥९॥

[The 3rd type of worship is described in this verse—] On the day of the full moon, during

the evening hours when the Moon is sighted on the eastern horizon, worship should be offered to it using the same procedure as described in verse no. 8 above. The Mantra used for this purpose this time is the following— ‘SOMO RAJASI VICHAKSHNAHA PANCHMUKHOASI PRAJAPATI-BRAHMNASTA EKAM MUKHAM TEN MUKHEN RAGYOATSI TEN MUKHEN MAAMANADAM KURU. RAJA TA EKUM MUKHUM TEN MUKHEN VISHOATSI TEN MUKHEN MAAMANADAM KURU. SHYENASTA EKUM MUKHUM TEN MUKHEN PAKSHINO-A-TSI TEN MUKHEN MAAMANADAM KURU. AGNISTHA EKUM MUKHUM TEN MUKHENEMUM LOKMATSI TEN MUKHEN MAAMANADAM KURU. TWAE PANCHAMUM MUKHUM TEN MUKHEN SARWANI BHUTANYATSI TEN MUKHEN MAAMANADAM KURU. MASMAKUM PRANEN PRAJAYA PASHUBHIRAVKSHASTHA YOASMAN DWESTHI YUM CHA YAUM DWISHMASTASYA PRANEN PRAJAYA PASHUBHIRAVKSHIYASWETI DAIVIMAVRITMAVART, ADITYA SYAVRITAM NWAAVARTE’¹ (सोमो राजासि विचक्षणः पञ्चमुखोऽसि प्रजापतिर्ब्राह्मणस्त एकं मुखं तेन मुखेन राज्ञोऽत्ति तेन मुखेन मामन्नादं कुरु । राजा त एकं मुखं तेन मुखेन विशोऽत्ति तेन मुखेन मामन्नदं कुरु । श्येनस्त एकं मुखं तेन मुखेन पक्षिणोऽत्ति तेन मुखेन मामन्नदं कुरु । अग्निष्ट एकं मुखं तेन मुखेनेमं लोकमत्ति तेन मुखेन मामन्नादं कुरु । त्वयि पञ्चमं मुखं तेन मुखेन सर्वाणि भूतान्यत्ति तेन मुखेन मामन्नादं कुरु । मास्माकं प्राणेन प्रजया पशुभिरवक्षेष्टा योऽस्मान् द्वेष्टि यं च वयं द्विष्मस्तस्य प्राणेन प्रजया पशुभिरवक्षीयस्वेति, दैवीमावृतमावर्त, आदित्यस्यावृतमन्वार्ते).

The meaning of this Mantra is as follows— Oh Som (the Moon God, or the God of Som which is the elixir of eternity and bliss)! You are the king who lives with the queen called Nature. You are an expert in doing both the worldly deeds as well as the Vedic rituals. You are the 5-headed ‘Prajapati’. As such, you take care of the subjects represented by this whole cosmos. Brahmins represent your mouth. With it you vanquish the ‘Kshatriya’ (warrior) class. Use that mouth to empower me to eat and digest the food that is partaken of by me. The ‘Kshatriyas’ represent your another mouth by which you control (i.e., are able to rule over) the ‘Vaishya’ (the trading community). Bestow me with the powers to eat and digest the food that I eat with that mouth also. The hawk/falcon, who swoops down upon sky-bound birds and catches them easily, is represented by one of your mouths and by it you symbolically control the birds or sky-bound creatures (i.e., those who can fly) with it. Bless me with that mouth too. Fire is also one of your mouths. You vanquish (annihilate) this world with it. Empower me with its strength and vitality so that I can eat cooked food and digest it with its heat. The fifth mouth of yours is part of your body (whereas the other four are only symbolic). You use it to crush (annihilate, conquer, control) all the mortal creatures of this world; bless me with it so that I can consume food. Do not cripple me or weaken me on account of my poor vitality, on account of my children and my livestock (i.e., do not allow my assets in this world to decline, degenerate and disintegrate; let them be healthy and prosperous, let them grow and flourish). Instead, cast your curse, if you so will, on those who are my enemies, are envious of me and have malice towards me. I invoke the patron God of this Mantra (who is Som or the Moon God) and follow his path most obediently as he follows the path of the Sun’.

The right hand of the aspirant/seeker, which had been raised towards the Moon while this Mantra was being chanted, should be repeatedly turned in a circular motion while pointing it towards the Moon. When the chanting is finished, it should be lowered (9).

[Note :- This verse is a prayer offered both to Lord Brahmaa, the creator, as well as to Lord Shiva, the annihilator. Both of them, according to the 'Purans' have 5-heads. In brief, both are likened to 'Som' (the elixir of eternity) because Brahmaa has created this world from a powerful force having the vitality, potential, energy and prowess which are symbolically devolved in the elixir of life called 'Som' stored in the moon, while Lord Shiva has the moon tucked in his massive lock of hairs.

Brahmaa is also called 'Prajapati' because he acts as a guardian and patriarch for his own creation. He, by being involved in the routine work of procreation and sustenance of that creation, does ordinary and routine work of the world which is humdrum in nature. But at the same time he is most wise and scholarly because the Vedas have emerged from his mouth.

The 'Purans' describe him as having 5-heads— one is an ordinary head while the other four are symbolic heads. The 4-heads represent the (a) 'Brahmin' class whose main function is to act as teachers and guides for the creation, (b) the 'Kshtriya' class which protect the creatures, (c) the 'hawk or falcon' which looks out for lonely birds and swoops down on them. Here it means that Brahmaa keeps a strict vigil for any waywardness on the part of the creature, and as soon as it goes astray from its righteous path or becomes a straggler from the chosen path of goodness and virtues, the punishment of Brahmaa is as swift as the swooping of the falcon, and (d) the 'fire' which symbolises the 'spark' of life. Fire is absolutely necessary to sustain life because any food that is received by the creature has to be cooked and digested to be of any benefit to it. Warmth is a precondition for sustenance of life in this world as is evident from the fact that active life is not feasible in sub-zero temperatures.

The 5th mouth is 'death' itself through which the forces of nature maintain ecological equilibrium. We will note, on close examination, that this is the exclusive domain and prerogative of Lord Shiva because Brahmaa is concerned with creation and not destruction. So we deduce that this prayer is meant and offered to both Lord Brahmaa as well as Lord Shiva.]

**अथ संवेश्यञ्जायायै हृदयमभिमृशेद्यत्ते सुसीमे हृदये हितमन्तः प्रजापतौ मन्येऽहं मां तद्विद्वांसं
तेन माऽहं पौत्रमर्घं रुदमिति न हास्मात्पूर्वाः प्रजा प्रैतीति ।१०॥**

After having prayed to the Moon God (as in verse no. 8 and 9), the person desirous of impregnating his wife should touch her heart and pronounce the following Mantra— 'DYATTE SUSIME HRIDAYE HITMANTAHA PRAJAPATOU MANYE-A-HAM MAM TADWIDWANSAM TEN MAHAM PAUTRA MAGHAM RUDMITI' (द्यत्ते सुसीमे हृदये हितमन्तः प्रजापतौ मन्येऽहं मां तद्विद्वांसं तेन माऽहं पौत्रमर्घं रुदमिति). The meaning of this Mantra is as follows— 'Oh the beautiful one! You are the Moon personified. Your heart is kind,

gracious and benevolent towards (i.e., is merciful, compassionate towards and a sustainer of) your creation. I know that your heart is full of nectar-like divine and compassionate qualities. Bless me so that I do not have to weep, regret or lament for want of a son’.

This prayer ensures that the seeker does not have to suffer from the agony of not having an heir (a son or an offspring to carry forward his lineage and name) (10).

अथ प्रोष्यायन्पुत्रस्य मूर्धानमभिमृशेत् । अङ्गादङ्गात्संभवसि हृदयादधिजायसे । आत्मा त्वं पुत्र माविथ स जीव शरदः शतमसाविति^१ नामास्य गृह्णाति । अश्मा भव परशुर्भव हिरण्यमस्तृतं भव तेजो वै पुत्रनामासि स जीव शरदः शतमसाविति^२ नामास्य गृह्णाति येन प्रजापतिः प्रजाः पर्यगृह्णादरिष्ट्यै तेन त्वा परिगृह्णाम्यसाविति^३ नामास्य गृह्णात्यथास्य दक्षिणे कर्णे जपत्यस्मै प्रयन्धि मघवन्जीषिन्नितीन्द्र श्रेष्ठानि द्रविणानि धेहीति^४ सव्ये मा च्छित्था मा व्यथिष्ठाः शतं शरद आयुषो जीव पुत्र ते नाम्ना मूर्धानमवजिघ्राम्यसाविति^५ त्रिमूर्धानमवजिघ्रेद्वां त्वा हिंकारेणाभि हिं करोमीति^६ त्रिमूर्धानमभि हिं कुर्यात् ।११॥

[Another worship is described here—] When a person returns from a far-off place, he should touch the forehead of his son and say the following Mantra— ‘ANGADANGATSAMBHAVASI HRIDYA-DADHI-JAYSE, ATMA TWAM PUTRA MAWITH SA JIVA SHARADAH SHATAM ASAU’¹ (अङ्गादङ्गात्संभवसि हृदयादधिजायसे । आत्मा त्वं पुत्र माविथ स जीव शरदः शतमसाविति^१)). The meaning of this Mantra is as follows— ‘Oh son! You can pull me out (extricate me from) the hell. You are born out of the essence of my body (i.e., from my semen which has been formed from the blood of my body). You have emerged out of my heart (i.e., I love you very much and you are a product of my love for you mother). You are my image (i.e., you have my genes, my characteristics and my physical features). You have protected me from going to hell. You be blessed with a hundred-year life’. The last word ASAU (असौ) of this Mantra should be followed by the name of the son— such and such.

After that, the following Mantra should be said— ‘ASHMA BHAV PARASHU-RBHAV HIRANYAMASTRITAM BHAV TEJO VAI PUTRA NAMASI SA JIVA SHARADAH SHATAM ASAU’² (अश्मा भव परशुर्भव हिरण्यमस्तृतं भव तेजो वै पुत्रनामासि स जीव शरदः शतमसाविति^२)). The meaning of this Mantra is as follows— ‘Oh son! You be like a stone (i.e., be as strong and sturdy as a rock), an axe (i.e., are able to vanquish your enemies and tide over all hurdles, and be as strong, powerful, potent and invincible as an axe) and a spread of gold (i.e., be very rich and comfortable in life). You embody and personify the essence of life. You are the seed of that tree that fosters, and is symbolic of the exuberant, verdant and vibrant life in this world. May you live for a hundred years!’ Again, the name of the son should be uttered at the end of this Mantra.

The next (third) Mantra is the following— ‘YEN PRAJAPATIHA PRAJAH PARYGRIHNADRISHTYE TEN TWA PARIGRINAMYA ASAU’³ (येन प्रजापतिः प्रजाः पर्यगृह्णादरिष्ट्यै तेन त्वा परिगृह्णाम्यअसौ)). The meaning of this Mantra is as follows— ‘Oh son! Prajapati (guardian of creation) Brahmaa blesses us with the divine ‘Tej’ (energy, powers, prowess, radiance, strength, potent, vitality, ability etc.) so as to protect his creation from extinc-

tion. I bless you with the same ‘Tej’ (i.e., may you possess all the powers and glory of the creator in you!). Again, the name of the son should be said after this Mantra in the right ear of the son so that others don’t hear it.

The fourth Mantra is as follows— ‘JAPATASMAYE PRAYANDHI MAGHAVANRIJISHINITINDRA SRESTHANI DRAVINANI DHEHITI’⁴ (जपत्यस्मै प्रयन्धि मघवन्नृजीषिन्नितीन्द्र श्रेष्ठानि द्रविणानि धेहीति). The meaning of this Mantra is as follows— ‘Oh Maghavan (the Lord of clouds), oh Indra! Be benevolent towards this son of mine; bestow him with the best of riches and glories’. After that, the same Mantra should be repeated in the left ear of the son.

After that, the head of the son should be smelt and the following Mantra should be said— ‘MAA CHITHA MAA VYATHISTHAHA SHATAM SHARAD AAYUSHO JIVA PUTRA TE NAMNA MURDHANMAVAJIGHRAMYA ASAU’⁵ (मा चिच्छिन्ता मा व्यथिष्ठाः शतं शरद आयुषो जीव पुत्र ते नाम्ना मूर्धानमवजिग्राम्य असौ). The meaning of this Mantra is as follows— ‘Oh son! Do not show disrespect to the tradition of procreation. May you not suffer due to any kind of ailments related to the mind, speech and body. May you live for a hundred years! I am your so-and-so father, and I smell your head affectionately with your name so as to bless you’. The process of smelling the head and saying this Mantra should be repeated three times.

Thereafter, the following Mantra should be said three times again while moving the face of the father around the head of the son — ‘DGAWAM TWA HINKARENABHI HIN KAROMITI’⁶ (दवां त्वा हिंकारेणाभि हिं करोमीति). The meaning of this Mantra is as follows— ‘Oh son! Even as a cow affectionately calls out at its calf, I am calling out to you to come to me most dearly and affectionately’ (i.e., I express my love and affection for you) (11).

अथातो दैवः परिमर एतद्वै ब्रह्म दीप्यते यदग्निर्ज्वलत्यथैतन्म्रियते यन्न ज्वलति तस्यादित्यमेव तेजो गच्छति वायुं प्राण एतद्वै ब्रह्म दीप्यते यदादित्यो दृश्यतेऽथैतन्म्रियते यन्न दृश्यते तस्य चन्द्रमसमेव तेजो गच्छति वायुं प्राण एतद्वै ब्रह्म दीप्यते यच्चन्द्रमा दृश्यते । अथैतन्म्रियते यन्न दृश्यते तस्य विद्युतमेव तेजो गच्छति वायुं प्राण एतद्वै ब्रह्म दीप्यते यद्विद्युद्विद्योततेऽथैतन्म्रियते यन्न विद्योतते तस्य वायुमेव तेजो गच्छति वायुं प्राणः । ता वा एताः सर्वा देवता वायुमेव प्रविश्य वायौ मृता न मृच्छन्ते तस्मादेव उ पुनरुदीरत इत्यधिदैवत—मथाध्यात्मम् ।१२॥

[The worship of ‘Pran’ as a God named ‘Parimar’ is described here. The word ‘Parimar’ means ‘Pran’ in which all the Gods ultimately merge at the time of their coming to an end’. There is nothing surprising in it because all the Gods, like the rest of creation, are destined to end one day]. The fire which is burning here (on the fire altar of the sacrifice site) is a manifestation of the supreme, splendorous Brahma. When the fire is not lit, its ‘Tej’ (radiance, splendour, energy, latent powers) merges with that of the Sun (or it vanishes into, and conceals its apparent, visible form by hiding in the sun). Similarly, when the Sun is not visible, its splendour and glory merges into and coalesces with the ‘Pran’ which is symbolic of the vital wind forces of life as well as the divine fire. [The fire and the wind are two of the five vital elements of life called the 5 ‘Bhuts’. Besides this, both the fire and the wind go hand-in-

hand because a fire cannot be sustained in the absence of oxygen present in the air.]

The Moon which is visible in the sky is, verily, a visible manifestation of the glorious Brahma. When it is not visible, its radiance and magnificence (Tej) also merges with the 'Pran' and the other vital wind forces of life.

The dazzle of the Lightning in the clouds, verily, is a visible manifestation of the glorious, radiant, self-illuminated and splendorous Brahma. When it doesn't streak dazzlingly through the clouds in the sky, its stupendous powers and potentials devolve into the 'Pran' and the other vital wind forces of life.

All the Gods symbolised by the Sun, the Moon, the Lightning and the Fire enter and coalesce with the vital wind called 'Pran' and are firmly established there. By merging with the vital wind, these Gods ensure that they do not die but become eternal. They re-emerge from the wind (i.e., the 'Pran' which also symbolises the supreme Brahma). This is the 'Adhi-Daivik' view of creation (i.e., the perception of the subtle resting place and re-emergence of the various Gods from Brahma represented by the 'Pran' and other vital wind forces of life. This view also assumes that 'breath', which is the 'Pran' (life) of the creature, as well as the other vital winds, together represent the stupendous forces of nature which control the process of creation, evolution, development and ultimate annihilation of the cosmos. The Gods are not any living entities in the physical sense of the term; they symbolise the various attributes of the forces of Nature) (12).

एतद्वै ब्रह्म दीप्यते यद्वाचा वदत्यथैतन्म्रियते यन्न वदति तस्य चक्षुरेव तेजो गच्छति प्राणं प्राण
एतद्वै ब्रह्म दीप्यते यच्चक्षुषा पश्यत्यथैतन्म्रियते यन्न पश्यति तस्य श्रोत्रमेव तेजो गच्छति
प्राणं प्राण एतद्वै ब्रह्म दीप्यते यच्छ्रोत्रेण शृणोत्यथैतन्म्रियते यन्न शृणोति तस्य मन एव तेजो
गच्छति प्राणं प्राण एतद्वै ब्रह्म दीप्यते यन्मनसा ध्यायत्यथैतन्म्रियते यन्न ध्यायति तस्य
प्राणमेव तेजो गच्छति प्राणं प्राणस्ता वा एताः सर्वा देवताः प्राणमेव प्रविश्य प्राणे मृता न
मृच्छन्ते तस्मा देव उ पुनरुदीरते तद्यदिह वा एवं विद्वांस उभौ पर्वतावभिप्रवर्तेयातां
तुस्तूर्षमाणौ दक्षिणश्चोत्तरश्च न हैवैनं स्तृण्वीयाताम् । अथ य एनं द्विषन्ति यांश्च स्वयं द्वेष्टि
त एनं सर्वे परिम्रियन्ते ।१३॥

The speech of the man is, for all practical purposes, a revelation of the conscious factor called Brahma. When a man does not speak, its role is taken over by the eyes. Then, Brahma is revealed through the eyes (i.e., the power to see replaces the powers to speak, and therefore it resembles the conscious factor of Brahma). When the eyes can't or don't see, their role is taken over by the ears. Whatever the ears hear is made possible by the faculty of hearing which is a revelation of Brahma. When the ears don't listen, the mind takes over. Whatever a person thinks by his mind is nothing else but a revelation of Brahma because the thinking process requires consciousness, intelligence, logical and rational steps in analysing a given set of information and interpreting any given circumstance, for a dead person doesn't think. When a man does not think, the Brahma or the transcendental, supreme conscious factor shifts to the next entity— and that is the Atma of the man. Hence, ultimately all the patron Gods of speech, sight, hearing, mind and intellect shift to

and merge with and establish themselves in the Atma (which is also the 'Pran' or soul) of the creature. Being established there, they are not destroyed (i.e., they do not come to an end, they do not die because 'Pran' or Atma/soul is eternal; they only hibernate there) and re-emerge once again from it.

When a person becomes erudite and wise enough to realise the stupendous, magnificent and marvelous powers of his 'Pran' (Atma, soul, spirit or vital energy) then, verily, if he orders the two colossus Mountains stretching from the North to the South poles of the earth to move from their place, they can't defy him and they have to move. Besides this, all the enemies and those who keep envy, ill-will, animosity, hatred and malice towards such an erudite, adroit, sagacious, wise, realised and enlightened person are destroyed and vanquished for ever (13).

[Note :- This verse emphasises that the vital signs of life in a human body as shown by his powers to speak, see, hear and think are all different attributes of, or functions carried out by the supreme consciousness called Brahma residing disguised as his 'Pran' or the vital wind called breath present in his body. This 'Pran' is also synonymous with the Atma/soul, and therefore, Atma/soul is synonymous with Brahma. A man might not speak but he can see, hear and think, he might not see and speak (e.g., a blind and dumb man) but he can hear and think, he might not speak, see and hear (e.g., a dumb, blind and deaf man) but he can think. Finally he might not even think (e.g., when he is sleeping) when all his vital functions collapse into the Atma, but he still is alive. Overtly, for all external purposes, he appears to be dead because he exhibits none of the signs of life depicted by the body when he is awake, but he continues to breathe and therefore, is fully alive. He can never be treated as 'dead'. So, the factor which decides whether a man is alive or dead is not his faculty of speech or sight or hearing or thinking, but the 'Pran' present in his body. As long as he breathes, he is deemed to be alive. That is, the Atma is the entity that truthfully represents consciousness or Brahma, and any person who recognises this fact that all the patron Gods supervising the various activities of creation ultimately find rest in the Atma or Brahma, and then re-emerge from it — as in the case when all the organs of perception and action start to function when a man wakes up from his sleep — is deemed to be an adroit, wise and enlightened person who acquires such stupendous powers that impossible things can be accomplished by him, such as for example the shifting of the mountain. The 'shifting of the mountain' is simply a figure of speech to emphasise an enlightened person's potentials and prowess than the actual and physical movement of the mountain, for the mountain, obviously, doesn't move!]

अथातो निःश्रेयसादानं सर्वा ह वै देवता अहंश्रेयसे विवदमानाः । अस्माच्छरीरादुच्चक्रमुस्तद्धारुभूतं
शिश्येऽथैनद्वाक्प्रविवेश तद्वाचा वदच्छिश्य एव । अथैनच्चक्षुः प्रविवेश तद्वाचा वदच्चक्षुषा
पश्यच्छिश्य एवाथैनच्छ्रोत्रं प्रविवेश तद्वाचा वदच्चक्षुषा पश्यच्छ्रोत्रेण शृण्वच्छिश्य एवाथैनन्मनः
प्रविवेश तद्वाचा वदच्चक्षुषा पश्यच्छ्रोत्रेण शृण्वन्मनसा ध्यायच्छिश्य एवाथैनत्प्राणः प्रविवेश

तत्त एव समुत्तस्थौ ते देवाः प्राणे निःश्रेयसं विदित्वा प्राणमेव प्रज्ञात्मानमभिसंभूय सहैतैः
 सर्वैरस्माल्लोकादुच्चक्रमुः । ते वायुप्रतिष्ठा आकाशात्मानः स्वरीयुस्तथो एवैवं विद्वान्सर्वेषां
 भूतानां प्राणमेव प्रज्ञात्मानमभिसंभूय सहैतैः सर्वैरस्माच्छरीरादुत्क्रामति स वायुप्रतिष्ठ आकाशात्मा
 स्वरेति स तद्भवति यत्रैते देवास्तत्प्राप्य तदमृतो भवति यदमृता देवाः ॥१४॥

[Now how to obtain Moksha— emancipation and salvation— is described in this verse through a parable—] Once upon a time, the various patron Gods of the sense organs (such as speech, sight, hearing etc.) of the body became proud of their own importance and started quarrelling among themselves. They left the body. As a result, the body became dead like a log of wood, and it fell asleep. Then, ‘speech’ entered it and the man began to speak, but he could not move from his place. Next, ‘sight’ entered his body and, as a result, he could speak as well as see, but still he remained immobile and prostrate on the ground as before. Then, ‘hearing’ entered his body, and consequentially, the body could speak, see and hear as well, but it couldn’t move a bit; it kept on lying on the ground as if dead. Then, ‘mind-intellect’ entered it. The body could now speak, see, hear and think, but it still remained spread-eagled, unable to move, on the ground.

At last, the ‘Pran’ (the life infusing breath and one of the most important vital wind forces of life) entered the body. As soon as it did so, the body stood up. Then, the other patron Gods realised that it was indeed the ‘Pran’ which has the potential powers and prowess to bestow ‘Moksha’ (liberation and deliverance to the creature). They also realised that the ‘Pran’ was the most senior amongst them and it was all-important, mighty and the only activating force of life for the body. So they left the body along with the other vital winds (such as Apaana, Vyaana, Udaana and Samaana) and went back to the heavens in the sky to become one, or merge, with their primary Gods such as the fire, water, air, etc..

Erudite, wise, sagacious and enlightened persons who understand this fact regard the Atma of all the creatures as the only real and truthful, conscious, enlightened, illuminated and wise factor. They realise that the ‘Pran’ is the vital wind along with other wind forces of life, but the former is the most important and superior amongst them. They realise also that their true identity is the vital wind called ‘Pran’ which is synonymous with the Atma. They emerge from the body (at the time of death) transformed as this sublime and subtle wind, become expanded and diffused so as to uniformly pervade and spread in the sky like this wind, and ultimately rise up to reach the heaven. That wise person becomes synonymous with ‘Pran’ in the heaven; this ‘Pran’ of the heaven is the supreme ‘Pran’ (i.e., the supreme Soul of the cosmos or Brahma) in which all the other Gods had already established themselves earlier as described in the previous paragraph. The individual ‘Pran’ of the creature which has escaped from his body acquires all the virtues and attributes of the supreme essence in the form of the cosmic ‘Pran’ which is immutable, eternal, infinite and absolute. It is from the ‘Pran’ that all other Gods, such as those of speech, sight, hearing etc. representing the various sense organs of perception of the body, had emerged at the time of creation (14).

अथातः पितापुत्रीयं संप्रदानमिति चाचक्षते । पिता पुत्रं प्रेष्यन्नाह्वयति नवैस्तृणैरगारं संस्तीर्याग्निमुपसमाधायोदकुम्भं सपात्रमुपनिधायाहतेन वाससा संप्रच्छन्नः स्वयं श्येत एत्य पुत्र उपरिष्ठादभिनिपद्यते, इन्द्रियैरस्येन्द्रियाणि संस्पृश्यापि वाऽस्याभिमुखत एवासीताथास्मै संप्रयच्छति वाचं मे त्वयि दधानीति पिता वाचं ते मयि दध इति पुत्रः प्राणं मे त्वयि दधानीति पिता प्राणं ते मयि दध इति पुत्रः । चक्षुर्मे त्वयि दधानीति पिता चक्षुस्ते मयि दध इति पुत्रः । श्रोत्रं मे त्वयि दधानीति पिता श्रोत्रं ते मयि दध इति पुत्रः । मनो मे त्वयि दधानीति पिता मनस्ते मयि दध इति पुत्रः । अन्नरसान्मे त्वयि दधानीति पिता अन्नरसांस्ते मयि दध इति पुत्रः । कर्माणि मे त्वयि दधानीति पिता कर्माणि ते मयि दध इति पुत्रः । सुखदुःखे मे त्वयि दधानीति पिता सुखदुःखे ते मयि दध इति पुत्रः । आनन्दं रतिं प्रजातिं मे त्वयि दधानीति पिता, आनन्दं रतिं प्रजातिं ते मयि दध इति पुत्रः । इत्या मे त्वयि दधानीति पिता, इत्यास्ते मयि दध इति पुत्रः । धियो विज्ञातव्यं कामान्मे त्वयि दधानीति पिता धियो विज्ञातव्यं कामांस्ते मयि दध इति पुत्रः । अथ दक्षिणावुत्प्राडुपनिष्क्रमति तं पिताऽनुमन्त्रयते यशो ब्रह्मवर्चसमन्नाद्यं कीर्तिस्त्वा जुषतामित्यथेतरः सव्यमंसमन्ववेक्षते पाणिनाऽन्तर्धाय वसनान्तेन वा प्रच्छाद्य स्वर्गील्लोकान्कामानापुहीति स यद्यगदः स्यात्पुत्रस्यैश्वर्यं पिता वसेत्परि वा व्रजेद्यद्यु वै प्रेयाद्यदेवैनं समापयति तथा समापयितव्यो भवति तथा समापयितव्यो भवति ॥१५॥

[Now the rituals to be followed by the old father prior to his death are described here—] When the father has finally decided to that he should abandon his mortal coil (or he is ready and prepared for the impending death), he calls his son to him. The father should establish the sacrificial fire in the prescribed manner on the altar shaded by a grass covered/thatched canopy. A water filled pot is placed on the North or East side of the fire; another pot full of grain is put on this pot. The father should attire himself in a 2-piece white clean cloth and wear a garland. Entering his house, he should summon his son, embrace him and then touch his body with his own body—that is, he should embrace him and symbolically transfer all his energy, virtues, qualities, competence, aptitude, wisdom, knowledge and glories to his son by the gesture of physical contact of touching his body as done during the process of an affectionate and fatherly embrace, or a western-style warm hug or handshake.

The father should tell his son, ‘I transfer my power of speech (i.e., my skills at oratory and the aptitude to make pleasant talk so as to endear my listener) to you’. The son should reply, ‘Father! I accept you faculty and skills of speech’.

The father should then say, ‘Oh son! I establish my ‘Pran’ (vital life forces) in you’. The son should reply, ‘I accept your ‘Pran’ (vitality) inside me’.

The father should then tell his son, ‘Oh son! I establish my ‘eyes’ (faculty of observation and having deep insight) in you’. The son should reply, ‘Father! I accept your ‘sight’ (i.e., I accept your powers and experience to have deep insight into reality)’.

The father should then tell his son, ‘Oh son! I establish my ‘ears’ (faculty of hearing and learning) in you’. The son should reply, ‘Father! I accept your ‘ears’ (i.e., the

powers to imbibe knowledge through the process of hearing) from you’.

The father should then tell his son, ‘Oh son! I establish in you all my essential vitality, powers and strengths derived from the nourishment that I have got through the food eaten by me till date.’ The son should reply, ‘Father! I accept your essential powers, virtues, strengths, vitality and nourishment inside me’.

The father should then tell his son, ‘Oh son! I transfer all the good deeds, virtues and their benefits to you’. The son should reply, ‘Father! I accept all your good deeds, virtues and their beneficial effects in me’.

The father should then tell his son, ‘Oh son! I transfer all my fortunes as well as misfortunes, happiness as well as sorrows, to you’. The son should reply, ‘Father! I accept them’ (i.e., I accept all your assets and liabilities).

The father should then tell his son, ‘Oh son! I transfer to you my virility, the powers to procreate, the ability to enjoy a happy and successful conjugal life as a householder’. The son should reply, ‘Father! I accept this ability and strengths from you.’ [This stanza should not be misconstrued that the father is inspiring his son to become lascivious, licentious, promiscuous and sexually pervert. The intention here is to tell his son to carry forward the lineage of the family by the process of procreation and treat it as his holy and noble duty as promised to his father at the time of the latter’s death, which is virtually the ceremony of ‘passing of the baton’. We must remember that this verse pertains to a householder and not an ascetic or mystic or a forest dwelling mendicant who has completely renounced the world and has nothing to do with the household and family.]

The father should then tell his son, ‘Oh son! I transfer my virtues of commitment to purpose, my steadfastness, agility, perseverance, diligence, speed and efficiency to you’. The son should reply, ‘Father! I accept these virtues also.’

The father should then tell his son, ‘Oh son! I transfer my wisdom and intellect, my knowledge, my special skills, aptitudes, competence and ambitions to you’. The son should reply, ‘Father! I accept them too.’

Thereafter, the son should go around his father and then move away from him from the eastern side of his body. The father then blesses him again, saying, ‘Let you be blessed with good fame, fortunes, glory and divine radiance as well as the powers to accept, digest and assimilate food (i.e., remain in good and robust health) and have excellent qualities’.

The son should then look towards his left, and holding a veil or a piece of cloth before his eyes, he should address the father, saying, ‘Father! Let you be blessed with the desired heaven and comforts therein’ (i.e., I pray that you go to the heaven and attain peace there).

After that, the father should follow any of these courses of actions— (i) if he is healthy, he should treat the son as a de-facto Master of the household and devolve all his powers and authority of the day-to-day running of the household to him. While still living with him in the house, he remains on the sidelines, acting as an advisor only, (ii) he should abandon the household altogether and become a mendicant, (iii) if he desires so, he can go

to the heaven (i.e., die), leaving behind his son as his rightful heir who is empowered with all the authorities, facilities, faculties, rights and fames that were earlier his father's (15).

[Note :- In this Canto, the Upanishadic sage is advising a householder. The main thrust is to prepare the householder for the ultimate, irrefutable truth that he has to ultimately exit from his household upon death and so he must do it in a planned manner, not waiting for a sudden development, such as sudden death or accident, to occur. The householder is made to realise the fact that he should live in the world as an intrepid traveler and as a managing director of a company who manages the affairs of the company to the best of his ability, but hands over the baton to a worthy successor when the time approaches. This 'passing the baton' ceremony should be done in a scripture-sanctioned, phased and planned manner, and sooner it is done, the better. This Canto also enlightens the father on his true identity of being the Atma which is separate from his gross body. This mentally prepares him to leave the attraction of the body and the world and die peacefully. It creates a sense of detachment in him and he does not wish to remain greedily clinging to all his worldly objects of comfort and the authority that he had been enjoying even till the last moment.]

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Canto 3

प्रतर्दनो ह दैवोदासिरिन्द्रस्य प्रियं धामोपजगाम । युद्धेन च पौरुषेण च तं हेन्द्र उवाच ।
प्रतर्दन वरं ते ददानीति स होवाच प्रतर्दनः । त्वमेव मे वृणीष्व यं त्वं मनुष्याय हिततमं
मन्यस इति तं हेन्द्र उवाच । न वै वरोऽवरस्मै वृणीते त्वमेव वृणीष्वेत्येवमवरो वै किल म
इति होवाच प्रतर्दनोऽथो खल्विन्द्रः सत्यादेव नेयाय । सत्यं हीन्द्रः स होवाच । मामेव
विजानीह्येतदेवाहं मनुष्याय हिततमं मन्ये । यन्मां विजानीयात् । त्रिशीर्षाणां
त्वाष्ट्रमहनमरुमुखान्यतीन्सालावृकेभ्यः प्रायच्छं बह्वीः संधा अतिक्रम्य दिवि प्रहृदीयानतृणमहमन्तरिक्षे
पौलोमानृथिव्यां कालखाङ्गान् । तस्य मे तत्र न लोम च मा मीयते । स यो मां
विजानीयान्नास्य केन च कर्मणा लोको मीयते । न मातृवधेन न पितृवधेन न स्तेयेन न
भ्रूणहत्यया नास्य पापं च न चकृषो मुखान्नीलं वेत्तीति ॥१॥

Once upon a time, during the legendary God-Demon war, the son of king Divodas, named Pratardan, went to the abode of Indra (the king of Gods) with the intention of helping the Gods against the demons in the war. Indra was pleased and impressed by his contribution, unique skills and valour in battle. He said to Pratardan, 'What blessing or boon should I give you?' Pratardan replied, 'Oh king of Gods! Any blessing which you think will be beneficial for mankind, you can give it to me'.

Indra said, 'Oh King! It is well known that no one seeks a boon or blessing for others. So you must ask anything for yourself'. Pratardan replied, 'Then I shall prefer to remain without a boon or blessing.'

Indra was pleased and he answered, 'Let my true form and nature, and its impor-

tance and significance, be known to you. This knowledge is most beneficial for mankind. I have killed the 3-headed son (named Vishwaroop) of Prajapati with my 'Bajra' (thunderbolt; Indra's invincible and strong mace). I have cut to pieces many a Sanyasis (renunciate hermits) who had gone astray, had fallen from their chosen righteous path, and had fallen prey to delusions, perversions and worldly allurements as well as had become devoid of noble thoughts and virtuous conduct. I have thrown them to wolves as a punishment. I have even killed the demons who were the compatriots of (a great devotee) Prahlad as well as those who were the comrades of demon Pulom and others who lived on the earth in the clan of Kalkhanj. But inspite of all this punishment, mayhem and bloodshed, not a single hair of mine could be harmed because I had not been proud of any of my successes, and neither did I expect any reward for them.

Similarly, those who understand this basic fact about me and my true nature and form, and are wisened to it, can be assured of good fortunes which are not at all affected by their worldly deeds and actions, howsoever unwarranted and wayward they might seem to be. They have never to fear from anything in this world. [In short, a person who possesses two noble virtues— one, not being proud of achievements and successes, and two, not expecting any reward or benefit from any deed done or action taken by him, i.e., who is totally dispassionate and detached in this world, who is not proud or haughty, is assured of all round success and good fortune] (1).

स होवाच प्राणोऽस्मि प्रज्ञात्मा तं मामायुरमृतमित्युपास्व । आयुः प्राणः प्राणो वा आयुः प्राण एवामृतम् । यावद्ध्यस्मिञ्छरीरे प्राणो वसति तावदायुः । प्राणेन ह्येवामुष्मिँल्लोकेऽमृतत्वमाप्नोति । प्रज्ञया सत्यं संकल्पम् । स यो ममायुरमृतमित्युपास्ते सर्वमायुरस्मिँल्लोक एति । आप्नोत्यमृतत्वमक्षितिं स्वर्गे लोके । तद्वैक आहुरेकभूयं वै प्राणा गच्छन्तीति । न हि कञ्चन शक्नुयात्सकृद्वाचा नाम प्रज्ञापयितुं चक्षुषा रूपं श्रोत्रेण शब्दं मनसा ध्यातुमित्येकभूयं वै प्राणाः । एकैकमेतानि सर्वाण्येव प्रज्ञापयन्ति । वाचं वदन्तीं सर्वे प्राणा अनुवदन्ति । चक्षुः पश्यत्सर्वे प्राणा अनुपश्यन्ति श्रोत्रं शृण्वत्सर्वे प्राणा अनुशृण्वन्ति मनो ध्यायत्सर्वे प्राणा अनुध्यायन्ति प्राणं प्राणन्तं सर्वे प्राणा अनुप्राणन्तीति । एवमु हैवैतदिति हेन्द्र उवाच । अस्ति त्वेव प्राणानां निःश्रेयसमिति ॥२॥

Indra said, 'I am a manifestation of 'Pran' itself which is enlightenment and super consciousness personified. You should regard me as a personification of 'life and elixir of eternity' (मामायुरमृतमित्युपास्व) and worship me as such. Life is 'Pran' and 'Pran' is life as well as the essential elixir of eternity called 'Amrit'. As long as the 'Pran' resided in this body, there is life. It is because of this conscious factor, the active factor called 'Pran', that a man is able to feel and enjoy the benefits of this elixir of eternity called 'Amrit'.

A person decides about the truth of anything after debating a lot only because he has knowledge and a bank of information to guide him towards the truth. [He has a data input in his intellect, and the decision as to what constitute the 'Truth' is based on this information included in the input data bank of the intellect and his access to this knowledge.]

Those persons who worship me as being an image of ‘Aayu’ (age) and ‘Amrit’ (elixir of eternity) accomplish success and get fame in this world, and they are eligible to attain heaven and enjoy the ecstasy of being a partner in the joys of eternity.

Regarding this ‘Pran’ element, some erudite sages aver that all the types of ‘Prans’ (there are 5 forms of ‘Prans’; see note) work in harmony and unison though all are independent of each other. When one ‘Pran’ is active, the others keep in the background and silently ratify its actions. For example, when the tongue speaks, the rest of the sensory organs keep quite or, in other words, all the energy of the body, all the concentration of the mind, all the forces of life in the body are focused on the faculty of speech, enabling the man to speak forcefully, coherently and intelligently. Similarly, when the eyes see, the entire focus of attention shifts from the speech centre in the brain to the sight centre, and so on and so forth. The 5 organs of sense which ascribe the element of ‘life’ to the otherwise inanimate body cannot work simultaneously but independently with the same energy, concentration and vigour. So we conclude that when the vital ‘Pran’ symbolising the ‘Atma’, the soul, the microcosmic power house of the creature, starts its own functions, the other ‘Prans’ (or the driving forces activating the 5 sense organs of perception such as speech, sight, hearing, smelling, tasting and the 5 organs of action such as hand, leg, genitals, anus and mouth) simply follow its instructions, they become subordinate to it and fall silent. They silently ratify its actions because the vital ‘Pran’ is superior to the other ‘Prans’. But that does not mean that they are idle; they all work in tandem with the main ‘Pran’ so as to ensure that the carriage—that is, the body carrying the Atma—functions smoothly and properly without a hitch.

Although all the ‘Prans’ are the same, but the main ‘Pran’ is the provider of auspiciousness and welfare to the creature because not only does the body perceive and enjoy the world using this ‘Pran’, it also empowers it with all the abilities that it is famous for. This is the truth’, said Indra. (2).

[Note :- (i) The word ‘Pran’ is indicative of the vital forces of life; it is the consciousness that makes an entity ‘live, active and animate’ as opposed to ‘dead, inactive or inanimate’ entity. ‘Pran’ literally means ‘breath, air, life, wind, strength, valour, vitality, courage, energy’. ‘Pran’ is also the vital conscious factor which is the elementary driving force of life; though intangible, the ‘Pran’ infuses life to the various sense organs of the body and makes it active. Without ‘Pran’, the body doesn’t function, it is lifeless and worthless.

(ii) There are 5 vital winds which regulate the functioning of the body and its organs of perception and action; these winds are the subtle ‘Prans’ of the body. They are the following :- (a) ‘Pran’ is the vital wind force that drives the heart and the lungs; it regulates breath, (b) ‘Apan’ is the vital wind force pressing downwards; it controls digestion and excretion, (c) ‘Udan’ is the vital wind pushing up the body, e.g., during coughing, belching, speaking, (d) ‘Saman’ is the vital wind force that controls circulation in the body and (e) ‘Vyana’ is the vital wind force which maintains equilibrium in the body and maintains its shape.

Besides these gross manifestations of the 'Vital Wind', there is a subtle form which is not perceptible by even the mind-intellect complex, but is nevertheless essential for all these vital winds to function properly. It is the super conscious Atma or soul or spirit of the creature. Hence, it is also called '6th Pran' of the creature, almost like the '6th sense' in a man. This 6th 'Pran' is independent of the other 5 'Prans', but is essentially the 'Master of the ceremony' or 'the Lord of the ring' so to say, for, without it, nothing functions. It is not only the 'atom' of the molecule but embodies the subtle laws of physics that makes the interior constitution of the atom—the electron, the proton, the neutron etc.—to function. It regulates their movements and other physical properties. And, even as stupendous energy is trapped inside the microscopic, miniscule atom, which otherwise is inert in itself, ready to be unleashed, the metaphysical atom called the Atma/soul contains this vast cosmic energy in its bosom. The release of this energy contained in the atom-like Atma/soul is manifested as the vast and myriad visible cosmos, with its magnificent and fascinating diversity and exuberance.]

जीवति वागपेतो मूकान्हि पश्यामो जीवति चक्षुरपेतोऽन्धान्हि पश्यामो जीवति श्रोत्रापेतो
बधिरान्हि पश्यामो जीवति मनोपेतो बालान्हि पश्यामो जीवति बाहुच्छिन्नो जीवत्यूरुच्छिन्न
इति । एवं हि पश्याम इति । अथ खलु प्राण एव प्रज्ञात्मेदं शरीरं परिगृह्योत्थापयति ।
तस्मादेतदेवोऽथमुपासीत । यो वै प्राणः सा प्रज्ञा या वा प्रज्ञा स प्राणः । सह ह्येतावस्मिञ्शरीरे
वसतः सहोत्क्रामतस्तस्यैव दृष्टिः । एतद्विज्ञानम् । यत्रैतत्पुरुषः सुप्तः स्वप्नं न कंचन
पश्यत्यथास्मिन्प्राण एवैकधा भवति । तदेनं वाक्सर्वैर्नामभिः सहाप्येति चक्षुः सर्वै रूपाः
सहाप्येति श्रोत्रं सर्वैः शब्दैः सहाप्येति मनः सर्वैर्ध्यानैः सहाप्येति । स यदा प्रतिबुध्यते ।
यथाग्नेर्ज्वलतः सर्वा दिशो विस्फुलिङ्गा विप्रतिष्ठेरन्नेवमेवैतस्मादात्मनः प्राणा यथायतनं
विप्रतिष्ठन्ते प्राणेभ्यो देवा देवेभ्यो लोकाः । तस्यैव सिद्धिः एतद्विज्ञानम् । यत्रैतत्पुरुष
आर्तो मरिष्यन्नाबल्यं न्येत्य संमोहं न्येति तदाहुः । उदक्रमीच्चित्तम् । न शृणोति न पश्यति
न वाचा वदति न ध्यायत्यथास्मिन्प्राण एवैकधा भवति तदेनं वाक्सर्वैर्नामभिः सहाप्येति
चक्षुः सर्वै रूपाः सहाप्येति श्रोत्रं सर्वैः शब्दैः सहाप्येति मनः सर्वैर्ध्यानैः सहाप्येति यदा
प्रतिबुध्यते यथाग्नेर्ज्वलतो विस्फुलिङ्गा विप्रतिष्ठेरन्नेवमेवैतस्मादात्मनः प्राणा याथायतनं
विप्रतिष्ठन्ते प्राणेभ्यो देवा देवेभ्यो लोकाः ॥३॥

A man continues to 'live' without his organs of speech (as it is obvious when we see so many dumb around us). Those without eyes also live (as we witness with so many blind people around us). Deaf also live. Those without wisdom and intelligence also live because children and infants, who have almost nil wisdom and discrimination abilities to choose what is good and avoid what is bad, and are ignorant in all aspects of life, also live (and so do lunatics and mentally challenged individuals). But without the presence of 'Pran', no one can survive.

The 'Pran' is the factor which activates or infuses life to the sense organs (of perception and action) which constitute the gross body of the man as well as to his subtle Atma/soul which is an embodiment of enlightenment, wisdom and knowledge. It

pervades the whole body, and inspires and motivates it to function, be active and be mobile in various ways.

Hence, it should be adored, honoured and worshipped as 'Uktha' (उक्थ). [The word means—to rise, to become active, to lift. Here it refers to the ability of the 'Pran' to lift and move the otherwise lifeless body.] So, verily, both the vital forces of life regulating the sense organs and the ability to think, discriminate, learn, understand and react accordingly, are nothing else but the diverse manifestations of the 'Pran'. Both of them co-habit this body and both exit from it together at the time of death. This is the essential knowledge and the philosophy behind the supreme Brahma in the form of 'Pran' present in the body. [The word 'Pran' has been explained in verse no. 2. Here the word refers to both the Atma/soul of the creature which is synonymous with the enlightened Brahma and is regarded as the 6th 'Pran' as well as the other 5 'Prans' or vital winds taken together.]

When a man is in a 'deep sleep state of consciousness' and does not see any kind of dream, all his 5 organs of perception constituting his gross body as well as his mind-intellect complex constituting his subtle body, withdraw in to the main 'Pran' which, in this state, is the Atma or soul of the man and his true and subtle identity.

When a man wakes up from sleep and becomes awake, all his hitherto withdrawn and dormant sense organs spring out like flames leaping up from a re-kindled fire, and spread out in all directions. The patron God of these senses become active (awake) along with their respective habitats (the sense organs) and they create this myriad, fascinating and diverse world (of colours as diverse as the colours of the rainbow, as it were).

When a dying man gradually sinks into coma, he does not hear, see, speak or think of anything. All his vital winds have withdrawn into the 'Pran' and there remains no separate entity as such. The world, for all practical purposes, does not exist for a man in coma (or an unconscious state similar to 'deep sleep state of consciousness' in the language of Vedanta) (3).

स यदाऽस्माच्छरीरादुत्क्रामति सहैवैतैः सर्वैरुत्क्रामति वागस्मात्सर्वाणि नामान्यभिवि सृजते ।
वाचा सर्वाणि नामान्याप्नोति प्राणोऽस्मात्सर्वान्गन्धानभिविसृजते प्राणेन सर्वान्गन्धानाप्नोति
चक्षुरस्मात्सर्वाणि रूपाण्यभिविसृजते चक्षुषा सर्वाणि रूपाण्याप्नोति श्रोत्रमस्मात्सर्वाञ्शब्दान—
भिविसृजते श्रोत्रेण सर्वाञ्शब्दानाप्नोति मनोऽस्मात्सर्वाणि ध्यानान्यभिविसृजते मनसा सर्वाणि
ध्यानान्याप्नोति सैषा प्राणे सर्वाप्तिः । यो वै प्राणः सा प्रज्ञा या वा प्रज्ञा स प्राणः सह
ह्येतावस्मिञ्शरीरे वसतः सहोत्क्रामतः । अथ खलु यथाऽस्यै प्रज्ञायै सर्वाणि भूतान्येकं
भवन्ति तद्व्याख्यास्यामः ॥४॥

When the vital force of life called 'Pran' finally exits from this body, it does so along with the other vital forces of the body such as the faculty of sight, speech, hearing, smell and taste. The eyes stop seeing, the tongue stops tasting and speaking, the nose stops smelling and breathing, the ears stop hearing and balancing the body, the heart stops beating and circulating blood, and the mind-intellect stops thinking and desiring anything. All of them get established in the Atma which is the 'subtle Pran' of the creature.

Hence we deduce that the ‘subtle Pran’ (Atma/soul) is the real and truthful conscious factor in the creature because it is the ultimate habitat as well as the spring board of all other 5 ‘Prans’ of the body. It is an embodiment and a fount of consciousness, knowledge, wisdom, intelligence, enlightenment and discriminatory faculty, it is the absolute, immutable, irrefutable and supreme Truth and Reality—in short, of ‘Pragya’ (प्रज्ञा). Both the ‘subtle Pran’ and ‘Pragya’ are, therefore, synonymous with each other (4).

वागेवास्या एकमङ्गमदूहळं तस्यै नाम परस्तात्प्रतिविहिता भूतमात्रा । घ्राणमेवास्या एकमङ्गमदूहळं तस्य गन्धः परस्तात्प्रतिविहिता भूतमात्रा चक्षुरेवास्या एकमङ्गमदूहळं तस्य रूपं परस्तात्प्रतिविहिता भूतमात्रा श्रोत्रमेवास्या एकमङ्गमदूहळं तस्य शब्दः परस्तात्प्रतिविहिता भूतमात्रा जिह्वेवास्या एकमङ्गमदूहळं तस्या अन्नरसः परस्तात्प्रतिविहिता भूतमात्रा हस्तावेवास्या एकमङ्गमदूहळं तयोः कर्म परस्तात्प्रतिविहिता भूतमात्रा शरीरमेवास्या एकमङ्गमदूहळं तस्य सुखदुःखे परस्तात्प्रतिविहिता भूतमात्रोपस्थ एवास्या एकमङ्गमदूहळं तस्यानन्दो रतिः प्रजातिः परस्तात्प्रतिविहिता भूतमात्रा पादावेवास्या एकमङ्गमदूहळं तयोरित्या परस्तात्प्रतिविहिता भूतमात्रा प्रज्ञैवास्या एकमङ्गमदूहळं तस्यै धियो विज्ञातव्यं कामाः परस्तात्प्रतिविहिता भूतमात्रा ॥५॥

[Here it is described how the whole external world boils down to nothing else but an extended illusionary imagination of the various functions of ‘Pran’ called Atma, which is pure consciousness residing inside the bosom of the creature.] Verily, the speech performs one action of the vital ‘Pran’ vis-à-vis the outside world, and that is known as speaking the various names of the objects of the world (e.g., calling someone by a name; assigning each and every object in this world with a particular name or group of letters which is the individual identification of that object). Similarly, the nose relates to the outside world through the perception known as ‘smell’ (i.e., the vital ‘Pran’ perceives and interacts with the outside world through the elementary function of smell through its instrument of the nose).

Likewise, the eyes act as a medium through which the ‘Pran’ interacts with the outside world and perceives it through the elementary function of sight (i.e., it sees, views and observes the various forms, shapes, contours and colours of the world through the eyes). The ears help to perceive the world through the elementary function of hearing of sound originating in the outside world. The tongue helps in the perception of ‘taste’, the hands help the subtle ‘Pran’ to ‘do’ anything, the legs help it to ‘move’, the body takes over the duty of ‘feeling’ agonies, sorrows and pains or enjoying the physical comforts provided by the objects of the world, the genitals help it in ‘procreation’, and the mind performs the activity of ‘thinking and contemplating’ on behalf of the vital ‘Pran’, or the subtle form of ‘Pran’ which is the Atma or soul of the creature. It is pure consciousness (Atma/soul) in the creature which is the actual seat of authority and power, and all these functions are carried out by it using the various organs of perception and action which only act as instruments to aid the Atma. They individually and collectively are only an extension of the diverse functions of the Atma. They don’t have their own independent existence par se (5).

प्रज्ञया वाचं समारुह्य वाचा सर्वाणि नामान्याप्नोति । प्रज्ञया प्राणं समारुह्य प्राणेन

सर्वान्स्थानान्प्रोति प्रज्ञया चक्षुः समारुह्य चक्षुषा सर्वाणि रूपाण्याप्नोति प्रज्ञया श्रोत्रं समारुह्य श्रोत्रेण सर्वांश्शब्दान्प्रोति प्रज्ञया जिह्वां समारुह्य जिह्वया सर्वानन्नरसान्प्रोति प्रज्ञया हस्तौ समारुह्य हस्ताभ्यां सर्वाणि कर्माण्याप्नोति प्रज्ञया शरीरं समारुह्य शरीरेण सुखदुःखे आप्नोति प्रज्ञयोपस्थं समारुह्योपस्थेनानन्दं रतिं प्रजातिमाप्नोति प्रज्ञया पादौ समारुह्य पादाभ्यां सर्वा इत्या आप्नोति प्रज्ञयैव धियं समारुह्य प्रज्ञयैव धियो विज्ञातव्यं कामान्प्रोति ॥६॥

Using 'Pragya' (प्रज्ञा— information, knowledge, wisdom, intelligence, enlightenment, erudition, judicious thinking and discriminating faculty) as a leash or a whip, a man is able to control the organs of speech and accept the different words identifying the various object of this world. 'Pragya' makes him accept the various sights through the organs of eyes, the various smells through the nose, the various sounds through the ears and the various tastes through the tongue. It is the 'Pragya' that uses the hands to do various deeds, the body to enjoy and suffer from the various elements of this worlds, the genitals to reproduce, the legs to move, and the mind to think and desire (6).

[Note :- A man should use his wisdom and erudition judiciously to decide what to and what not to speak, see, smell, hear and taste; what to and what not to do, where to go, what to enjoy or detest, when to reproduce and when to observe continence, when to abstain from indulgences, what to think about or long for. So, in short, 'Pragya' should be used as a leash on all the external functions of the Atma or 'Pran'.]

न हि प्रज्ञापेता वाङ्नाम किञ्चन प्रज्ञापयेत् । अन्यत्र मे मनोऽभूदित्याह । नाहमेतन्नाम प्राज्ञासिषमिति । न हि प्रज्ञापेतः प्राणो गन्धं कञ्चन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतं गन्धं प्राज्ञासिषमिति । न हि प्रज्ञापेतं चक्षू रूपं किञ्चन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह । नाहमेतद्रूपं प्राज्ञासिषमिति न प्रज्ञापेतं श्रोत्रं शब्दं कञ्चन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह । नाहमेतं शब्दं प्राज्ञासिषमिति न हि प्रज्ञापेता जिह्वाऽन्नरसं कञ्चन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह । नाहमेतमन्नरसं प्राज्ञासिषमिति न प्रज्ञापेतौ हस्तौ कर्म किञ्चन प्रज्ञापयेतामन्यत्र मे मनोऽभूदित्याह नाहमेतत्कर्म प्राज्ञासिषमिति न हि प्रज्ञापेतं शरीरं सुखं दुःखं किञ्चन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह नाहमेतत्सुखं दुःखं प्राज्ञासिषमिति न हि प्रज्ञापेत उपस्थ आनन्दं रतिं प्रजातिं कञ्चन प्रज्ञापयेदन्यत्र मे मनोऽभूदित्याह । नाहमेतमानन्दं न रतिं न प्रजातिं प्राज्ञासिषमिति न हि प्रज्ञापेतौ पादावित्यां कञ्चन प्रज्ञापयेतामन्यत्र मे मनोऽभूदित्याह । नाहमेतामित्यां प्राज्ञासिषमिति । न हि प्रज्ञापेता धीः काचन सिध्येन्न प्रज्ञातव्यं प्रज्ञायेत ॥७॥

[Now the effect of the absence of 'Pragya' is described in this verse.] In the absence of 'Pragya' (प्रज्ञा— see definition in verse no. 6 above), the speech is unable to call out a name (because when a man's attention is diverted, when he is not consciousness of what is being said, he cannot recollect the name of a thing or person later on; hence he is unable to pronounce it). In other words, in the absence of awareness, lack of attention and concentration as well as consciousness and intellectual discrimination, the man does not accept the element of name (words, information, knowledge) from this world.

Similarly, without 'Pragya' the man does not accept (or he is not aware of) the

element of smell through his nose (e.g., saying that ‘I could not sense the smell because my attention was diverted somewhere else’), nor the element of sight through his eyes (e.g., he says that ‘my thoughts were somewhere else so I could not see what my eyes were apparently looking at. My brain did not register the sight’), nor the element of sound through his ears (because he says, ‘I was not paying attention to what was being said, so I couldn’t hear it’), and neither can he taste through the tongue (e.g., when a man is in great pain or great hurry, he does not relish the food).

Similarly, in the absence of ‘Pragya’, the hands aren’t aware of what they are doing, the body does not feel pain or joy, the genital can’t enjoy sex, the legs do not know where they are going, and the mind-intellect complex remains totally ignorant and stupid as if it was inert and without any competence to experience and the ability to recollect, collate and sieve through information because it is handicapped by the lack of concentration and ‘Pragya’ (7).

न वाचं विजिज्ञासीत वक्तारं विद्यान् गन्धं विजिज्ञासीत घ्रातारं विद्यान् रूपं विजिज्ञासीत रूपविद्यं विद्यान् शब्दं विजिज्ञासीत श्रोतारं विद्यान्नान्नरसं विजिज्ञासीतान्नरसस्य विज्ञातारं विद्यान् कर्म विजिज्ञासीत कर्तारं विद्यान् सुखदुःखे विजिज्ञासीत सुखदुःखयोर्विज्ञातारं विद्यान्नन्दं न रतिं न प्रजातिं विजिज्ञासीतानन्दस्य रतेः प्रजातेर्विज्ञातारं विद्यान्नेत्यां विजिज्ञासीतैतारं विद्यात् । न मनो विजिज्ञासीत मन्तारं विद्यात् । ता वा एता दशैव भूतमात्रा अधिप्रज्ञं दश प्रज्ञामात्रा अधिभूतं यद्धि भूतमात्रा न स्युर्न प्रज्ञामात्राः स्युर्यद्वा प्रज्ञामात्रा न स्युर्न भूतमात्राः स्युः ॥८॥

An adroit, erudite and chastened seeker should try to understand the primary and basic moving factor behind all the external facades in order to arrive at the ultimate truth, the behind-the-curtain hand which pulls the string of the puppets, as it were.

So, one should not try to understand the powers of speech as such, but instead he should try to understand the entity called the Atma which inspires and motivates that faculty of speech to function. That which empowers the instrument of speech to speak, is the Atma.

Similarly, instead of trying to understand the element of smell emanating from the objects of the world indicating the presence of the latter, one should rather focus on understanding the Atma which actually ‘smells’ the smell (because the Atma is the real living entity which smells, while the nose is only an instrument to do so).

Likewise, instead of trying to know the element of shape, form, contours and colours of the objects of the world, one should understand what that entity is, which is called the ‘Atma’, and which determines that something has a shape or colour, by observing it through the organs of the eyes.

The same argument is extended to other elementary perceptions of taste, joys and pains, the activity of procreation, movement and doing various deeds. The mind-intellect-heart complex is also not worthy of much attention because it is being driven by the Atma/soul of the creature. In short, an erudite, sagacious, adroit and chastened person tries to understand the true nature of the primary Atma/soul instead of such secondary issues.

The 10 objects of perception and action have their existence only because of the presence of the supremely conscious Atma. It is the Atma which makes the creature 'aware' of this world. The Atma is the only 'living' element in the entire world while the rest are only different 'functions' of that Atma which is pure consciousness.

As an extended corollary, if the Atma does not have these 10 tentacles extending outside from it, the 10 objects of the world towards which they extend or spread out to reach, also cease to exist, or become irrelevant and impertinent. Again, when these 10 objects pertaining to their respective 10 organs of the body cease to exist, the organs themselves lose their relevance, significance and importance. What is left is the only pure conscious factor called the 'Atma' (8).

[Note :- The so-called 10 tentacles of the Atma are— 5 organs of perceptions such as the tongue, eyes, nose, ears, skin, and 5 organs of action such as the hands, legs, genitals, mouth and excretory organs. The mind-intellect is called the supervisor of all these 10 tentacles of the body. The following sketch shows the relevance between these and their respective objects in the world.

Atma (Subtle Pran)		Instruments of Atma		Elementary Functions of the World
This is the driving	→	Mouth	↔	Name, speech
force or power	→	Nose	↔	Smell
house of the	→	Eyes	↔	Sight, view
creature.	→	Ears	↔	Sound, word
'The Authority'	→	Tongue	↔	Taste
	→	Hands	↔	Actions, deeds
	→	Legs	↔	Movement
	→	Genitals	↔	Procreation
	→	Excretory	↔	Purging & evacuation
	→	Body	↔	Feeling of pain and comfort
	→	Mind-intellect	↔	Thought, discrimination, hopes, desires, contemplation

It will be observed that all the elementary functions of the world on the right side of the diagram are merely functions carried out by the various instruments of the Atma listed in the center of the diagram. Similarly, all the instruments in the center of the diagram (mouth, nose etc.) are all inert par se; they don't have any independent life of their own and become active only under the instruction of their Lord, the 'Pran' or the Atma. Had it not been for the 'Pran' (Atma), all the rest would be like dead wood— lifeless, inane, inactive, dead, useless and worthless.]

न ह्यन्यतरतो रूपं किंचन सिध्येत् । नो एतन्नाना, तद्यथा रथस्यारेषु नेमिरर्पितो नाभावरा
अर्पिता एवमेवैता भूतमात्राः प्रज्ञामात्रास्वर्पिताः प्रज्ञामात्राः प्राणेऽर्पिताः स एष प्राण

एव प्रज्ञात्मानन्दोऽजरोऽमृतः । न साधुना कर्मणा भूयान्नो एवासाधुना कनीयान् । एष ह्येवैनं
साधु कर्म कारयति तं यमेभ्यो लोकेभ्य उन्निनीषत एष उ एवैनमसाधु कर्म कारयति तं
यमधो निनीषते । एष लोकपाल एष लोकाधिपतिरेष सर्वेशः स म आत्मेति विद्यात्स म
आत्मेति विद्यात् ॥९॥

If only the objects of perception exist with their relevant organs of perception (for example, if only colour or form exists and there is no eye), then it is not possible to perceive the former. It is not possible to understand one instrument with the help of other instrument alone, nor perceive one element or 'Bhut' of the outside world with the help of other element or 'Bhut' only. The 'Atma' needs both the gross aspects of its 'Pran' (i.e., the physical organs of the body) as well as the subtle, primary perceptions such as the name, smell, sights, taste etc. pertaining to the world to enable it to interact with the external world and make sense of it.

In short, as far as the 'Atma' is concerned, both the sense organs and their relevant worldly objects are the same; there is no discrimination between them as it needs both of them to make sense of the world.

Citing the example of the chariot, the sage said, 'Just like the outer ring (circumference) of a wheel is fixed by the means of spokes to the centre (the axle, hub) of it, the outer, peripheral objects of the world are perceived by the 'Atma' through the medium of the various sense organs (which are like the spokes of the wheel).

This Atma, which is the subtle 'Pran' of the creature, is the enlightened consciousness; it is an embodiment of bliss and happiness; it is eternal, imperishable, immutable and infinite. It neither enhances in stature or reputation due to good deeds it has done nor does it become lowly or demoted due to bad deeds. This 'Pran' which is but a manifestation of the super conscious entity called Brahma, inspires and motivates a man to do various good deeds— only those whom it selects to push up to a higher stature are inspired to do good deeds and act righteously, while those whom it wishes to demote are motivated to do bad deeds or follow unrighteous path. This 'Atma' is the de-facto Lord and Master of the 'Lokas' (world). That entity which is empowered with all these abilities and attributes is the subtle 'Pran', and it is also known as the Atma/soul of the creature. This subtle 'Pran' is our 'Atma'. One should know this fact. It is the truth'.

[Note :- This Canto is quite different from the previous Canto no. 2. Whereas in the latter Canto, the sage advises the householders to propitiate and invoke the various Gods for the welfare of his son, prepare for total passing of his authority to his son and heir and get ready for total withdrawal from worldly activities, in this Canto the sage advises him, albeit in the form of a conversation between Indra and Pratardan, on the fundamental principle of Vedant— the primary importance of Atma. He uses simple logic and an example of the 'wheel-spoke-hub' to drive home the point.]

Canto 4

अथ गार्ग्यो ह वै बालाकिरनूचानःसंस्पृष्ट आस सोऽवददुशीनरेषु स वसन्मत्स्येषु कुरुपञ्चालेषु
काशिविदेहेष्विति स हाजातशत्रुं काश्यमेत्योवाच । ब्रह्म ते ब्रवाणीति तं होवाचाजातशत्रुः ।
सहस्रं ददशस्त इत्येतस्यां वाचि जनको जनक इति वा उ जना धावन्तीति ॥१॥

Sage Gargya was the son of sage Balaka in the lineage of sage Garg. He had studied the 4 Vedas, and was an erudite and famous preacher. His permanent place of residence was at a place called ‘Ushinar’, but being always on the move, he used to stay sometime at ‘Matsya Desh’ (a country called ‘Matsya’ literally named after the mythological fish) or at ‘Kuru-Panchal’ country (i.e., the country ruled by the ‘Kuru’ and ‘Panchal’ clans of the Mahabharat fame).

One day sage Gargya, who was very proud of his scholarship and erudition, came to Kashi (Varanasi) and told its king named ‘Ajatshatru’ haughtily, ‘Oh king! I shall give you a discourse on ‘Brahma Tattva’ (the essentials of the supreme Brahma)’.

Ajatshatru replied, ‘Oh sage! I am donating one thousand cows to you for this honour. Why, people run to king Janak for this purpose, but I feel so honoured that you have come to me. [That is, it is believed that king Janak is the only authority on the subject pertaining to the knowledge of Brahma. But today you have taken on the mantle of Janak and have given me the privilege of welcoming you. People go to king Janak to seek knowledge of Brahma. But I am so privileged that the same knowledge is being given to me at my place even without me asking for it. You have been gracious enough to volunteer that knowledge to me even though I have not asked you for it. So I feel very fortunate and blessed] (1).

स होवाच बालाकिर्य एवैष आदित्ये पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठाः । बृहन्पाण्डरवासा अतिष्ठाः सर्वेषां भूतानां मूर्धेति वा अहमेतमुपास
इति स यो हैतमेवमुपास्तेऽतिष्ठाः सर्वेषां भूतानां मूर्धा भवति ॥२॥

The famous sage Gargya said, ‘Oh king! That supreme, imperishable, omniscient and immanent Lord who resides in the ‘Surya-mandal’ (i.e., in the splendorous, radiant vicinity of the sun, in the heaven which is lighted by the sun; in the sky in the solar system)—I worship and honour him with my enlightened knowledge of the supreme Brahma and his essential form and nature (which is called ‘Brahma Buddhi’).

Ajatshatru replied, ‘No-no; do not tell me anything on this account. The supreme Lord is attired in clothes which are splendorous and illuminated like the sun (i.e., they symbolise the rays of the sun), and he his most exalted. He supersedes all and resides in the highest place. He is the symbolic head or a crown of all the creatures. Anyone like me who worships that supreme macrocosmic form of the Lord (i.e., the ‘Viraat’) established in the splendorous and magnificent abode of the sun is able to rule over others, supersede them and is regarded as their crown or head’ (2).

[Note :- The sun is the Lord of creation because without its energy and light nothing can survive. The sun is also symbolic of enlightenment and wisdom. Its light is synonymous with the light of knowledge. Hence, the sun is the image of Brahma.]

स होवाच बालाकिर्य एवैष चन्द्रमसि पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा सोमो राजाऽन्नस्यात्मेति वा अहमेतमुपास इति स यो मेवमुपास्तेऽन्नस्यात्मा
भवति ॥३॥

Balaka's son Gargya said, 'Oh king! I worship that supreme, imperishable, omniscient and immanent Lord who resides in the 'Moon' (or resides in it and possesses all the glorious virtues associated with the moon)'.

Ajatshatru replied, 'No-no! Do not say anything in this matter. The moon is the king and the Atma (i.e., essence and life) of the food that we eat and which sustains our lives. [That is, the Moon contains elixir of life called 'Amrit', and this sustains life on the earth.] I worship him in this form. So, anyone who regards the Moon as being an embodiment/image of Brahma and worships it as such, he obtains the benefits provided by the eating of food (i.e., he gets the nourishment provided by food) because the food has the essence of the Moon as its vital nourishment providing basic elements' (3).

[Note :- Here, Brahma is worshipped as the sustainer of the creation.]

स होवाच बालाकिर्य एवैष विद्युति पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठास्तेजस आत्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते तेजस
आत्मा भवति ॥४॥

Gargya said, 'Oh king! I worship and adore that supreme, imperishable, omniscient and immanent Lord that resides in the electric'.

Ajatshatru replied, 'Oh sage! Do not say anything in this matter. I worship this electric as the Atma/soul, i.e., the essential element or force behind light or illumination. Anyone who worships the supreme Brahman as such (i.e., with this attribute) becomes synonymous with the self-illuminated and stupendously potential and powerful Atma' (4).

[Note :- The electric energy is considered as being the most powerful energy in this creation. This supreme power of electric is being treated as Brahma and is being worshipped and honoured as such.]

स होवाच बालाकिर्य एवैष स्तनयित्वा पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठाः शब्दस्यात्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते शब्दस्यात्मा
भवति ॥५॥

Gargya said again, 'Oh king! I consider the sound of thunder in the cloud as the supreme, imperishable, omniscient and immanent Brahman, and worship him as such'.

The famous king Ajatshatru replied, 'Oh sage! Do not say anything in this matter. I regard this thunder as the Atma/soul (essence) of the spoken word and worship that excellent element of sound. In this way, anyone who worships the supreme Brahman present in the cloud in the form of the sound emanating from it as the clap of thunder, he becomes transformed into the Atma or the 'word' itself' (5).

[Note :- The sound is the first manifestation of the un-manifested supreme Brahman. It is also the most subtle of the 5 elements. It is also synonymous with OM or 'Pranav' which is the cosmic sound called 'Naad' and which is regarded as a mani-

festation of Brahma. Sound is a function of speech which is one of the primary indications of life.]

स होवाच बालाकिर्य एवैष आकाशे पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा पूर्णमप्रवर्ति ब्रह्मोति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते पूर्यते
प्रजया पशुभिः । नो एव स्वयं नास्य प्रजा पुरा कालात्प्रवर्तते ॥६॥

Sage Gargya persisted, 'Oh king! I worship the supreme Brahma established in the sky (heaven) as the one who is imperishable and everlasting, supreme, omniscient and immanent.

The famous king Ajatshatru replied, 'Oh Brahmin! Do not say anything in this regard. That Brahma is complete, without any actions or deeds (i.e., he does not do or gets involved in anything). He is greater than all. I worship him as such. Verily, anyone who worships Brahma with these attributes is bestowed with ample livestock and happy subjects (i.e., he has a thriving family and ample assets in the form of livestock). In addition to it, neither he nor his kith and kin have to suffer from premature death' (6).

[Note :- The sky is a representative of Brahma because it is as fathomless, all encompassing, infinite, featureless, attributeless and vast as Brahma himself.]

स होवाच बालाकिर्य एवैष वायौ पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा इन्द्रो वैकुण्ठोऽपराजिता सेनेति वा अहमेतमुपास इति स यो
हैतमेवमुपास्ते । जिष्णुर्ह वापराजयिष्णुरन्यतस्त्यजायी भवति ॥७॥

Sage Gargya said again, 'Oh king! I worship the supreme, imperishable, omniscient and immanent Brahma as the one who resides in the element called wind which pervades in whole of the sky (heaven).

Ajatshatru said, 'Oh sage! Do not say anything in this matter. He is like Indra, i.e., he represents all the excellent virtues, majesty, glory and powers of Indra, he is like 'Vaikunth', i.e., he faces no hurdles, is without any sense of failure, exasperation or frustration, and he is confident like an invincible army which is never defeated anywhere under any circumstances. Verily, I worship, adore and honour him with these virtues. Any person, who worships Brahma in the wind with these attributes or virtues, is surely able to obtain success and victory everywhere, is never overcome or defeated by anyone, and instead, he defeats and vanquishes all others (7).

[Note :- The wind is the second manifestation of the un-manifested supreme Brahma. It is also the one of the most subtle of the 5 elements. This wind is also called the vital 'Pran' of the creature, and as such, it has 5 forms— Pran, Apan, Udan, Vyana, and Saman. Further, it is common knowledge that wind is a very powerful and potent force on earth as is evident in strong gales and tornadoes that can uproot trees, capsize ships and cause extensive havoc in their trail.]

स होवाच बालाकिर्य एवैषौऽग्नौ पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा विषासहिरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते
विषासहिर्हैवान्वेष भवति ॥८॥

Sage Gargya said, 'Oh king! I worship the supreme, imperishable, omniscient and imma-

nent Brahma who is present in the sacred fire or as the fire-element in creation’.

Ajatshatru replied, ‘Oh sage! Please do not say anything in this matter. He is able to bear or tolerate any attack from others. I worship, adore and honour that essence called Brahma in this form (i.e., in the virtue of being able to cope and tolerate everything with forbearance). Anyone who worships, adores and honours the supreme Brahma present with these qualities and virtues in the fire, becomes empowered to withstand any attack from anyone and also becomes able to overcome the wrath or vengeance of his enemies without getting harmed or affected in any way (8).

[Note :- The fire is the third manifestation of the un-manifested supreme Brahma. It is also the one of the 5 elements which act like the building blocks of creation. The fire is obviously very potent in its powers. It has the potential the reduce everything to ashes, but at the same time it is very necessary to sustain life in this world. The fire is very tolerant because so many things, so much garbage and rubbish and other toxic things are thrown or dumped in it but it accepts and treats them all equally, with equanimity and fortitude. It never gets defiled. It never says ‘I won’t accept such and such thing’.]

स होवाच बालाकिर्य एवैषोऽप्सु पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा नाम्न आत्मेति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते नाम्न आत्मा
भवतीत्यधिदैवतमथाध्यात्मम् ॥९॥

Balaka’s famous son Gargya said, ‘Oh king! I worship the supreme, imperishable, omniscient and immanent Brahma who is present in the water-element’.

King Ajatshatru replied, ‘Oh Brahmin! Please do not say anything on this subject. I regard him as the ‘Jivatma’ (the conscious soul of a creature with a name) and worship him as such. Anyone who worships, adores and honours the supreme Brahma in this form (i.e., as the microcosmic conscious soul of the individual creature) becomes one with the Atma (i.e., he treats all the creatures with equanimity because he sees the same Atma in all the creatures including himself. Since he sees no distinction between any two creatures by the virtue of their having the same Atma residing in them, he treats all the creatures alike. This is what is meant by saying that he becomes one with the Atma)’.

Such forms of worship and adoration (as described in verse no. 1-9) of the supreme Brahma in the elementary forces of Nature (i.e., the Sun, the Moon, Lightening, Sound, Fire, Wind and Water) is called ‘Adhidaivat’, i.e., that which pertains to the various patron Gods such as the Sun, the Moon, Indra and the other Gods who are the patron Gods of the elements such as Fire, Wind and Water as being a manifestation of the supreme Brahma. He is represented by the divine word OM which is a form of sound. Now in the following verses, the spiritual form of worship called ‘Adhyatma’ is being described (9).

[Note :- Water is the first necessity of life. It is in water or a fluid like habitat that the first form of primary life made its first appearance. Hence, worshipping Brahma in water is synonymous with worshipping him in the creature that symbolises ‘life’ in the creation.]

स होवाच बालाकिर्य एवैष आदर्शो पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठाः प्रतिरूप इति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते प्रतिरूपो
हैवास्य प्रजायामाजायते नाप्रतिरूपः ॥१०॥

Gargya, the son of famous sage Balaka, said, 'Oh king! That supreme Purush (the macrocosmic form of Brahma; the Viraat Purush; the male aspect of Nature) that is present in the 'mirror' is the supreme Brahma whom I worship'.

The king replied, 'Oh sage! Do not say anything in this matter. That which you see in the mirror is an image of the entity which is the Truth and Reality. It is the truth that I worship with this knowledge (and not the image par-se). Similarly, if a man worships the supreme Brahma as seen in the image in the mirror (i.e., with the knowledge that it is only an image of the reality and not the reality itself), he himself gets endowed with all the virtues which he, as an image of the supreme reality, should possess. The reward of this worship is that his children become his image too in due course of time; that is, when the time comes, his offspring also possess all the virtues of his parent (i.e., they also become adroit, wise, erudite, sagacious and enlightened) (10).

स होवाच बालाकिर्य एवैष प्रतिश्रुत्कायां पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा द्वितीयोजनपग इति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते विन्दते
द्वितीयाद्वितीयवान्भवति ॥११॥

Balaka's famous son Gargya said, 'Oh king! The Viraat Purush is present in the form of an 'echo'; I worship him in that form'.

Ajatshatru replied, 'Oh sage! Do not say anything in this regard. It is an echo of the original sound, hence called the second sound, and it lacks the force or vitality of the original one, hence it is called 'a sound without a leg'. Verily, I worship it in this form (i.e., with this knowledge). Anyone who worships, adores and honours the Viraat Purush as an echo (an image, reflection, resonance) of the supreme Brahma, is able to achieve company of others in his likeness—i.e., he gets a wife and children, friends and compatriots etc. who think and talk with him in a favourable way and are compatible to him. He has also not to suffer the agony of being deprived of kith and kin that are favourably disposed towards him (11).

[Note :- Like the echo which imitates the original sound, the friends and relatives of the person who worship 'Viraat Purush' as an echo or reflections of the supreme Brahma also follow in his footsteps. They obey him, follow his instructions, treat him with reverence as their ideal, look upto him and never oppose him.]

स होवाच बालाकिर्य एवैष शब्दः पुरुषमन्वेति तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा असुरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते नो एव स्वयं
नास्य प्रजा पुरा कालात्संमोहमेति ॥१२॥

Balaka's famous son Gargya said again, 'Oh king! The Viraat Purush moves so swiftly that the vibrations emanating from his breath follow him; I worship that swift Viraat Purush as the supreme Brahma'. [The breath is the vital wind force called Pran which pumps the lungs and the heart and also makes the cosmic sound called 'Naad'. When the Viraat

Purush moves, he does so swiftly that the sound emanating from the beating of his heart or the breath coming in and going out from his lungs is heard after he has moved ahead from the spot. This swiftness and agility of Viraat Purush is a characteristic feature of him, and the sage says that he worships the Lord with this characteristic.]

The king said, ‘Oh Brahmin! Do not say anything in this matter. That ‘Pran’ (the vital wind force or the subtle conscious factor of life called the Atma; the breath) is the embodiment of Brahma, and I worship, adore and honour it as such. Anyone who adores, worships and honours that excellent element called ‘Pran’ with this knowledge is blessed with a ripe age (i.e., he does not have to die before his time is due and he reaches ripe old age) and his offspring also do not have to suffer from premature death (12).

स होवाच बालाकिर्य एवैष छायापुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा मृत्युरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते नो एव स्वयं
नास्य प्रजा पुरा कालात्प्रमीयते ।१३॥

Balaka’s son Gargya said, ‘Oh king! I worship the Viraat Purush who is like the shadow of the Principal entity’.

The king replied, ‘Oh Brahmin! Do not say anything on this subject. This shadow is symbolic of death because it is dark in shade, it has no life of its own and it follows the supreme Brahma. I worship, adore and honour it (the shadow which represents the Viraat Purush) in this form (i.e., I treat it as the invisible supreme Brahma). Anyone who understands this fact, does not have to die prematurely himself, and his sons also do not get premature death’ (13).

[Note :- The king says that the shadow represents (i) the supreme Brahma, because a shadow can only form of anything which is real, for illusionary things don’t cast a shadow, (ii) death, because it is dark in shade symbolising annihilation and as such keeps me aware of the certainty that nothing will last forever in this creation, and (iii) devotion, loyalty and submission to Brahma, because the shadow always follows the principal body from which it is formed.]

स होवाच बालाकिर्य एवैष शरीरः पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठाः प्रजापतिरिति वा अहमेतमुपास इति स यो हैतमेवमुपास्ते प्रजायते
प्रजया पशुभिः ।१४॥

Gargya, the famous son of sage Balaka, said, ‘Oh king! The Viraat Purush that is present in the form of the gross body of the creature is the object of my worship and adoration as the supreme and truthful Brahma’.

Ajatshatru replied, ‘Oh sage! Do not say anything in this matter. He is in the form of Prajapati— i.e., as the one who take care of his dependents. I worship Brahma in this way (i.e., as a sustainer and care taker of his subjects). Anyone who worships, adores and honours Brahma residing in the body as the one who sustains and takes care of others is blessed with thriving and happy subjects and posses abundant livestock’ (14).

स होवाच बालाकिर्य एवैष प्राज्ञ आत्मा येनैतत्पुरुषः सुप्तः स्वप्न्यया चरति तमेवाहमुपास

इति तं होवाचाजातशत्रुर्मा मैतस्मिन्संवादयिष्ठा यमो राजेति वा अहमेतमुपास इति स यो
हैतमेवमुपास्ते सर्वं हास्मा इदं श्रेष्ठ्याय यम्यते ।१५॥

Gargya, the famous son of sage Balaka, said, ‘Oh king! I worship Brahma in the form of the Atma/soul which is pure consciousness and enlightenment. It is able to move and experience the world in the state of consciousness which is called the ‘dream state’. Here, for all practical purposes, the gross body is as good as dead, and the Atma experiences through the subtle body of the mind. This stage happens when a sleeping man dreams’.

King Ajatshatru replied, ‘Oh sage! Do not say anything in this regard. This Atma, which represents the supreme Brahma, is the king called ‘Yam’, i.e., he is the Lord representing self-restraint, tolerance and forbearance. I worship, adore and honour it with these virtues. Any person who worships, adores and honours Brahma as such (i.e., with this quality of ‘Yam’) in the Atma, verily I say the whole world prays for his well-being and excellence (i.e., the world and society honour him for his self-restraint, forbearance and tolerance which are noble and rare virtues) (15).

स होवाच बालाकिर्य एवैष दक्षिणेऽक्षन्युरुषस्तमेवाहमुपास इति तं होवाच—जातशत्रुर्मा
मैतस्मिन्संवादयिष्ठा नाम्न आत्माऽग्नेरात्मा ज्योतिष आत्मेति वा अहमेतमुपास इति स यो
हैतमेवमुपास्ते एतेषां सर्वेषामात्मा भवति ।१६॥

The famous son of sage Balaka, named Gargya, said, ‘Oh king! The supreme Purush (or Viraat macrocosmic Lord) that is present in the right eye is worshipped, adored and honoured by me’.

King Ajatshatru replied, ‘Oh sage! Do not say anything in this matter. He is the Atma (i.e., the soul, essence and the vital force) of Name (of the creation), Fire (life and energy of creation) and Light (knowledge, wisdom and intellect of creation) (नाम्न, अग्ने, ज्योति). I worship him (the supreme Brahma) with this understanding. Anyone who worships, adores and honours him in this form also becomes equivalent to the Atma (essence) of these three entities (16).

[Note :- The eyes are the organs of sight; for all practical purpose, they ‘light’ up the world for the Atma. They are the windows through which the light of the world enters the room of the body of the creature in which the Atma resides. Without the eyes, everything will be dark. It is the eye which sees and recognises all the things in this world— their names and forms are accepted by the Atma through the medium of the eye. When a person becomes angry, it is said that ‘his eye spew fire’, i.e., his eyes become red with anger and are very wrathful. On the other hand, it is this ‘fire’ of sight that burns the creature with various desires for obtaining such and such thing of the world; it almost consumes him like a real fire. Hence it is most appropriate to describe the vital faculty of the eye as the driving force for the Atma vis-a-vis the world. It is the eye which helps the Atma to see the world with its distinctive name, it is the eye which fires its desires, and it is the eye which lights the world for it. At the same time, the world with its myriad and diverse names, with myriad and diverse lives, with myriad and diverse knowledge

etc., is nothing else but a manifestation of the supreme, transcendental Brahma.

The Atma— the very essence— of the world is Brahma.]

स होवाच बालाकिर्य एवैष सव्येऽक्षन्पुरुषस्तमेवाहमुपास इति तं होवाचाजातशत्रुर्मा
मैतस्मिन्संवादयिष्ठाः सत्यस्यात्मा विद्युत आत्मा तेजस आत्मेति वा अहमेतमुपास इति स
यो हैतमेवमुपास्ते एतेषां सर्वेषामात्मा भवतीति ।१७॥

Sage Gargya, the famous son of sage Balaka, persisted, ‘Oh king! The Viraat Purush who is present in my left eye, I worship him in the form of Brahma’.

The king replied, ‘Oh Brahmin! Do not say anything in this matter. It, the Brahma, present in the left eye is the Atma (soul and essence) of the factor called ‘Satya’ (truth), Electric and Tej (energy, vitality) (सत्य, विद्युत, तेजस). I worship, adore and honour him with this realisation (i.e., I worship these qualities in Brahma). Any seeker/aspirant who worships, adores and honours him as such becomes transformed, though symbolically, into the Atma of all. [It is Brahma which gives Truth, Electric and Energy their stupendous magnificence, importance, strength, powers, prowess, glory and majesty. Hence, I worship Brahma with these attributes.] (17).

तत उ ह बालकिस्तूष्णीमास तं होवाचाजातशत्रुः । एतावन्नुः बालाका३इ इत्येतावद्धीति
होवाच बालकिस्तं होवाचाजातशत्रुर्मृषा वै किल मा समवादयिष्ठा ब्रह्म ते ब्रवाणीति ।
स होवाच । यो वै बालाक एतेषां पुरुषाणां कर्ता यस्य वैतत्कर्म स वै वेदितव्य इति तत
उ ह बालकिः समित्पाणिः प्रतिचक्रम उपायानीति तं होवाचाजातशत्रुः प्रतिलोमरूपमेव
तत्स्याद्यत्क्षत्रियो ब्राह्मणमुपनयेत् । एहि व्येव त्वा ज्ञपयिष्यामीति तं ह पाणावभिपद्य प्रवव्राज
तौ ह सुप्तं पुरुषमाजग्मतुस्तं हाजातशत्रुरामन्त्रयांचक्रे । बृहन्पाण्डरवासः सोमराजन्निति ।
स उ ह तूष्णीमेव शिश्ये । तत उ हैनं यष्ट्याविचिक्षेप स तत एव समुत्तस्थौ तं
होवाचाजातशत्रुः । क्वैष एतद्बालाके पुरुषोऽशयिष्ट क्वैतदभूत्कुत एतदागाइदिति । तत उ
ह बालकिर्न विजज्ञौ ।१८॥

After this conversation, sage Balaka’s son Gargya became silent. Then Ajatshatru said to him, ‘Oh son of Balaka! Is this all that you know about Brahma?’ Gargya replied, ‘Yes, I know only this much’.

Ajatshatru then said, ‘Oh Brahmin! Then it was useless for you to (attempt to) preach me about the knowledge pertaining to the supreme Brahma. Verily then, the one who performs all these activities as the Viraat Purush shining in the Sun and the Moon, thundering in the clouds and lighting it up in the form of lightening, heard in the echo, driving the various basic elements such as the Wind, the Water, the Fire etc., the one whose image is seen in the ‘mirror’ of this vast cosmos as Nature, the one whose manifest form is the creature and this whole existence is but a shadow of that ‘real self’, the one who lights up the world through the medium of the eyes, and the one who is pure consciousness and the sublime, irrefutable, immutable and the supreme truth called the Atma/soul of all that exists in this creation— ‘He’ is the one who is worthy to be known, contemplated and meditated upon’.

Gargya was humbled. He took some offering of straw (समिधा) in his hands as a sign of humility and surrender, and stood before the king. He said, 'Oh king! I want to make you my moral teacher and guide (Guru)'. The king replied, 'It will be a breach of established tradition if a Kshatriya (the ruling class) teaches or preaches a Brahmin (a priestly class). So, come aside to a lonely and secluded place and I shall certainly teach you about the knowledge of Brahma'.

Saying this, the king took Gargya by the hand to a sleeping man. The king tried to wake up the man by calling out to him, but he kept on sleeping. Then the king prodded him with a stick and the man jumped up, wide awake. The king said to Gargya, 'Oh sage! Where was this man while he was lying asleep in an unconscious state? Where was he while asleep? From where has he come back to this waking state? Why hadn't he responded to my call, where was he at that time?' (18)

तं होवाचाजातशत्रुर्यत्रैष एतद्बालाके पुरुषोऽशयिष्ठ यत्रैतदभूद्यत एतदागादिति । हिता नाम हृदयस्य नाड्यो हृदयात्पुरीततमभिप्रतन्वन्ति तद्यथा सहस्रधा केशो विपाटितस्तावदण्व्यः पिङ्गलस्याणिम्ना तिष्ठन्ति । शुक्लस्य कृष्णस्य पीतस्य लोहितस्येति तासु तदा भवति । यदा सुप्तः स्वप्नं न कंचन पश्यत्यस्मिन्प्राण एवैकधा भवति तदैवं वाक्सर्वैर्नामभिः सहाप्येति चक्षुः सर्वै रूपाः सहाप्येति श्रोत्रं सर्वैः शब्दैः सहाप्येति मनः सर्वैर्ध्यानैः सहाप्येति स यदा प्रतिबुध्यते यथाऽग्नेर्ज्वलतः सर्वा दिशो विस्फुलिङ्गा विप्रतिष्ठेरन्नैवमेवैतस्मादात्मनः प्राणा यथायतनं विप्रतिष्ठन्ते प्राणभ्यो देवा देवभ्यो लोकाः तद्यथा क्षुरः क्षुरधानेऽवहितः स्यात् । विश्वंभरो वा विश्वंभरकुलाय एवमेवैष प्रज्ञ आत्मेदं शरीरमात्मानमनुप्रविष्ट आलोमभ्य आनखेभ्यः ॥१९॥

Gargya could not understand the mystery behind it. Seeing that he was confounded, king Ajatshatru elucidated, 'Oh son of Balaka! The place where this man was sleeping, where he was when he lay virtually unconscious during sleep and from where he has come back when he woke up in this world, is understood in the following way. There are many arteries coming out from the heart, and one of them is called 'Hita' (हिता). The arteries branch off into veins and capillaries, and the network spreads to all the parts of the body. The minutest of them is equivalent to one thousandth part of a hair. They are full of fluid (blood) having yellowish and other colours of different shades such as dark and bright, besides having other microscopic elements floating in them such as blood corpuscles, platelets, different cells and extra-fluid bodies such as bacteria etc.. While asleep, this man resided in those arteries, veins and capillaries. He was away from direct contact with the sense organs of the body (such as the ear). That is why he did not listen to my call.¹

When a sleeping man does not see any dream i.e., when he is in a deep sleep state of consciousness, he establishes himself, i.e., becomes one with the essential conscious factor present in his bosom, the factor which is known as super conscious Atma or soul of the creature. In that stage, the faculty of speech stops having any existence and withdraws into the Atma. Similarly, all the other faculties of perception withdraw and submerge themselves along with their respective objects of perception into the supreme Atma. [That

is, the eyes with their faculty of sight and the objects they view, the ears with their faculty of hearing and the sounds which they hear, the tongue with its faculty of taste and the objects that it tastes, the skin with its faculty of touch and the objects that it touches and feels, the mind with its thoughts— all of them withdraw just like an octopus withdraws its tentacles. A separate appendix no. 8 of this book explains these concepts.]

When this man wakes up, all these organs leap out like the tentacles of an octopus or sparks from a fire, and they rush towards their respective objects with which they have affinity. From the chief or main 'Pran', which is the life infusing and sustaining vital wind and a spark of life called the Atma, spring back to life the various subtle forms or manifestations of that 'Pran' which collectively help the main/principal 'Pran' to carry on its diverse functions with relation to the external world. Thus, from the 'Pran' emerges the subtle energies in the form of fire, wind etc. which help the principal 'Pran' to interact with the world through the medium of speech etc.. [Its like putting the plug of an electrical apparatus back into the socket and allowing the current to pass through the circuit of the subtle body (mind-intellect) and the gross body (organs of perception and action), thereby activating them.]

These organs are infused and injected with life in the form of their respective patron Gods (e.g., Fire God for speech and tongue, Wind God for nose and smell, Sun God for eyes and sight, Moon God for mind and thought), and from these Gods emerge (i.e., are created) the various objects of this world which relate to each of these organs (i.e., 'name' of any object for God of speech; 'views, forms, shapes and colours' etc. for the God of sight; various 'tastes' for the God of tongue; various 'sounds' for the God of hearing; various 'smells' for the God of nose and various 'thoughts and desires' for the God of the mind. That is, these are 'creations', not the 'original' thing.)

Now, in order to give you an idea of what Atma is like, I'll cite two examples— (i) Just like a knife is kept in a cushioned leather case, the Atma resides like a thumb (the thalamus) in the lotus-like heart of the creature, and (ii) Just like the fire is inherently present inside the wood, though it is latent and dormant until ignited and is uniformly distributed and universally present in each point of it, this creature is also fully pervaded and imbued by the super conscious factor called Atma from its toe-nail right up to the tip of the hair on its head. This Atma pervades and permeates the creature like water does in a wet piece of sponge (19).

[Note :- 'During sleep, the mind-intellect complex which ordinarily receives and interprets the information obtained by the physical organs of perception such as the ear (for hearing) etc. does not do so for it has withdrawn itself from the gross body and relocates in the subtle body of the Atma. The external body appears to be dead for all practical purposes, while the forces of life are still very much active and kicking internally as is evident from the fact that all bodily functions are continued uninterrupted— the heart continues to beat, the man continues to breathe, the blood continues flowing through the veins, digestion and other functions of the body such as excretory etc. continue as usual. Even the mind remains active as is evident

from the dreams the man sees while he is sleeping, the places he visits during those dreams, and many a times insurmountable problems are solved while he is sleeping. In short, the sleeping man is alive, not dead, but the circuit between the gross body and the subtle body is broken. Hence, he does not listen etc.. *'The mind is an object of perception like the external world. The Atma, the real seer, remains unknown'* — Patanjali.

The heart is the pumping station or a dynamo of the machine called the body. Its thumping is indicative of life; perhaps the only constant reminder that something which is live, vibrant and pulsating is present there. It is the only organ in the body which shows visible sign of life; the rest of the organs function without any apparent sign of life. Even medical science has established that the beat of the heart produces electric currents which can be recorded by the electro-cardio-gram (ECG). That is why the live entity called Brahma is visualised as having his seat in the heart because the heart, left to itself, is inert like any other tissue in the body had it not been for the presence of the life giving force in it; this force is called the Brahma in metaphysical terms. Its a name given to that indescribable energy or driving force which cannot be treated as tangible in physical terms, whose presence cannot be seen or verified by empirical methods, but which nevertheless cannot be denied either. Sans that Brahma, everything is truly lifeless. It has to be understood by the process of reasoning and derivation, logical and rational thinking, and all will lead to a positive assertion about its (Brahma) existence.

Further, all the parts of the body are deemed to be 'alive'— and therefore pervaded and inhabited by that life-infusing factor called Brahma— right from the toe-nails uptill the tip of the hairs. It is no wonder than that nails and hairs 'grow' in size— the very fact that a nail and hair grows is indicative of the fact that life is present in even these apparently dead parts of the body.]

तमेतमात्मानेत आत्मानोऽन्ववस्यन्ति यथा श्रेष्ठिनं स्वाः । तद्यथा श्रेष्ठी स्वर्भुङ्क्ते यथा वा स्वाः श्रेष्ठिनं भुञ्जन्त्येवमेवैष प्रज्ञात्मैतैरात्मभिर्भुङ्क्ते । एवं वै तमात्मानमेत आत्मानो भुञ्जन्ति । स यावद्ध वा इन्द्र एतमात्मानं न विजज्ञे तावदेनमसुरा अभिबभूवुः । स यदा विजज्ञेऽथ हत्वाऽसुरान्विजित्य सर्वेषां देवानां श्रेष्ठ्यं स्वाराज्यमाधिपत्यं परीयाय तथो एवैवं विद्वान्सर्वान्पानोऽपहत्य सर्वेषां भूतानां श्रेष्ठ्यं स्वाराज्यमाधिपत्यं पर्येति य एवं वेद य एवं वेद ॥२०॥

The speech and other organs of the body obediently follow the instructions issued by the cosmic witness called the Atma just like the kith and kin, who are dependent on a wise and virtuous person, follow his instructions. Even as a rich master eats in the company of his dependents and the latter survive on the gifts, largesse and benevolence shown on them by the former, this Atma, which is endowed with the richness of wisdom, erudition, knowledge, enlightenment and supreme consciousness (or, which is conscious of its role as an enlightened, wise and benevolent Lord), too uses the speech and the other organs to serve its

purpose, while these organs use the Atma to guide them in all their activities and endeavours.

The famous God Indra could not defeat the demons as long as he did not realise what the Atma present in him was (i.e., until he did not know the stupendous powers and potential of the Atma present in him). But as soon as he realised his Atma, he was able to destroy all the enemies in the form of demons, became most superior amongst the Gods and became their king, and he also obtained kingship (Lordship) over the whole world (see Canto 3). Similarly, the wise and erudite person who realises his Atma (i.e., becomes aware of the fact that his true identity is not his body but the supremely powerful Atma present in him) is able to overcome all his sins and their effects, he becomes most exalted amongst the creatures; he becomes independent and supreme in all respects. Any seeker who becomes aware of these facts is able to get all the benefit or rewards which are got by reading this Upanishad (20).

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

* __* __* __*

‘The soul’s real world is that which it has built of its thoughts, mental states and imaginations. If we will, we can turn our backs upon the lower and sensuous plane, and lift ourselves into the realm of the spiritual and real, and then gain a residence there’ —(Henry Wood)

‘It was pride that changed angels into devils; it is humility that makes men as angels’ — St. Augustine

We can go to the limits of this universe, but we shall still find God spread out beyond. We can dive ever deeper into the heart of each atom of matter; only to discover with unabated wonderment that we have entered a greater realm of his power and his glory. For the manifest universe is a very small part of his power and glory. He can reveal himself to us only when our mind stops functioning... We try to grasp this truth with our puny little mind and senses, and all we can clasp is a pebble. — Swami Venkatesananda

I am better off than he (a man reputed for wisdom) is, for he knows nothing, and he thinks that he knows; I neither know nor think that I know... The truth is, O men of Athens, that God only is wise.— Plato

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Rig Veda's/ऋग वेदिक Naadbindupanishad/नादबिन्दूपनिषद्

In this Upanishad, the cosmic sound represented by the divine word OM has been visualised as being a Swan, and its different body parts are likened to the various metaphysical concepts. The 12 'Maatras' (half syllables; vowel sounds; different aspects or fractions; measures or subtle forms; variants of the sound forming the word) of OM are enumerated, and the fruits of symbolically merging one's soul or Atma with each of them are described. The condition of a person steeped in Yoga, how the past deeds and their accumulated effects of an enlightened man are exhausted or annihilated, the ways to meditate upon OM and its various forms (variants) are described in detail in this Upanishad. At the end, the concept of the mind being affected by the cosmic sound called 'Naad', of the former being dissolved in the latter, and the state when this is achieved are also narrated. A separate appendix no. 5 elaborates further on the concept of 'Naad' and OM.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath

ॐ अकारो दक्षिणः पक्ष उकारस्तूत्तरः स्मृतः । मकारं पुच्छमित्याहुरर्धमात्रा तु मस्तकम् ॥१॥

The divine cosmic word OM has been visualised as a Swan. The syllable or the vowel sound A (अकारो) of the word OM is likened to the right wing (दक्षिणः पक्ष) of the Swan, the syllable or the vowel sound U (उकार) is likened to the left wing (स्तूत्तरः), and the syllable M (मकार) is likened to its tail (पुच्छ). The half-syllable (ँ—अर्धमात्रा) is the head (तु मस्तकम्) of the divine Swan (see note to verse no. 5 below) (1).

पादादिकं गुणास्तस्य शरीरं तत्त्वमुच्यते । धर्मोऽस्य दक्षिणं चक्षुरधर्मोऽथो परः स्मृतः ॥२॥

This Swan symbolising OM has two legs representing the two qualities called 'Raj and Tam' while its body is the first quality called 'Sat'. 'Dharma' is its right eye while the opposite of 'Dharma' i.e., 'Adharma' is its left eye (2).

[Note :- (i) The 3 qualities are the following— 'Sat' is the noblest and most virtuous quality in a creature; 'Raj' is the medium quality creating worldly desires and passions; 'Tam' is the meanest quality leading to evil, vices, inertia etc.. (ii) 'Dharma' is generally defined as the qualities of righteousness, noble and virtuous conduct

and thought, propriety and probity.]

भूर्लोकः पादयोस्तस्य भुवर्लोकस्तु जानुनि । सुवर्लोकः कटीदेशे नाभिदेशे महर्जगत् ॥३॥

Its two legs represent the earth called 'Bhu' (भूर्लोकः), its thighs represent the celestial world 'Bhuvha' (भुवर्लोकस्तु), its waist area symbolises the heavens called 'Swaha' (सुवर्लोकः), and its navel stands for the 'Maharloka' (महर्जगत्—i.e., the 4th world out of the 14 mythical abodes or Lokas according to the 'Purans') (3).

[Note :- The 14 mythical abodes according to Padma Puran are the following— (A) The upper worlds called Urdhava Lokas (उर्ध्व लोक) are seven in number— (i) Bhu (भूः), (ii) Bhuvha (भुवः), (iii) Swaha (स्वः), (iv) Maha (महः), (v) Janaha (जनः), (vi) Tapaha (तपः), and (vii) Satyam (सत्यम्). (B) The seven nether worlds called Adha Loka (अधः लोक)— (i) Atal (अतल), (ii) Vital (वितल), (iii) Satal (सुतल), (iv) Rasatal (रसातल), (v) Talatal (तलातल), (vi) Mahatal (महातल), and (vii) Patal (पाताल). The total number of Lokas is, therefore, fourteen.]

जनोलोकस्तु हृद्देशे कण्ठे लोकस्तपस्ततः । भ्रुवोर्ललाटमध्ये तु सत्यलोको व्यवस्थितः ॥४॥

The 'Janah Loka' (जनोलोक) is present in its heart and the 'Tapah Loka' (तपस्ततः) is present in its throat. The 'Satya Loka' (सत्यलोको) is present between its eyebrows and forehead (4).

सहस्रार्णमतीवात्र मन्त्र एष प्रदर्शितः । एवमेतां समारुढो हंसयोगविचक्षणः ॥५॥

The divine Swan as described above represents the cosmic attributeless and un-manifest word OM as well as its cosmic gross manifestation in the form of the various worlds listed above. The wise, erudite and enlightened ascetic continuously meditates upon 'Pranav' (OM) and involves himself in worshipping it by various methods, including rituals. By doing so, he literally 'rides' that divine Swan—that is, like the Swan, he too becomes the most respected, wise and enlightened amongst the human species (5).

[Note :- The Swan is considered as a very pure, wise and respected bird. It is synonymous with erudition, knowledge and wisdom as well as the ability to pick and choose what is good and leave behind what is bad. It is, therefore, the mount on which the Goddess of speech, knowledge, wisdom and education, i.e., Goddess Saraswati, sits. The Swan is also reputed to pick pearls from amongst a collection of other jewels, and drink milk leaving aside water. This also shows that it picks only the best from whatever is offered to it. The 'riding of the Swan' by the ascetic in the above verse is a metaphor for wisdom, erudition, enlightenment and being knowledgeable about the supreme Truth and Reality, while the Swan is a metaphor of these qualities themselves.]

न भिद्यते कर्मचारैः पापकोटिशतैरपि । आग्नेयी प्रथमा मात्रा वायव्येषा तथापरा ॥६॥

The patron deity (God) of OM is Fire; its form is also like that of fire. The 1st syllable 'A' (अ) is called 'Aagneyi' (आग्नेयी) which means fire. The 2nd syllable 'U' (उ) is called 'Vayevya' (वायव्येषा); the patron deity of it is 'Vayu' (Wind God) and its contours, shape, colour etc. is also like that of wind. [OM is as potent and stupendous as the fire and the wind] (6).

भानुमण्डलसंकाशा भवेन्मात्रा तथोत्तरा । परमा चार्धमात्रा या वारुणी तां विदुर्बुधाः ॥७॥

The 3rd syllable 'M' (म) is like the Sun, i.e., its patron God is the sun. The 4th half-syllable

(ॐ) has 'Varun' (water) as its patron God. [OM also has the potential powers of the Sun and water] (7).

कालत्रयेऽपि यस्येमा मात्रा नूनं प्रतिष्ठिताः । एष ओंकार आख्यातो धारणाभिर्निबोधत ॥८॥

Each of the 4 'Maatras' (syllables) said above has 3 phases or dimensions or divisions or fractions or magnitudes (कालत्रयेऽपि) each. Therefore, the total number of phases, dimensions, divisions, fractions or magnitude collectively called 'Kaals' or 'Kalaas' of the entire word OM = 4 x 3 = 12 Kaals or Kalaas. Effort should be made to understand it, recognise it and realise it with firm belief, conviction and faith using the aid of contemplation and meditation, concentration and focus (8).

घोषिणी प्रथमा मात्रा विद्युन्मात्रा तथापरा । पतङ्गिनी तृतीया स्याच्चतुर्थी वायुवेगिनी ॥९॥

Now, out of these 12 'Kalaas' (fractions of full syllables) as described in verse no. 8 above, the first 'Kalaa' (Maatra) is called 'Ghoshini' (घोषिणी); the 2nd is called 'Vidyunmatra' (विद्युन्मात्रा); the 3rd is called 'Patangi' (पतङ्गिनी); and the 4th is called 'Vayuvegini' (वायुवेगिनी) (9).

पञ्चमी नामधेया तु षष्ठी चैन्द्र्यभिधीयते । सप्तमी वैष्णवी नाम अष्टमी शांकरीति च ॥१०॥

The 5th 'Kalaa' (Maatra) is called 'Namdheya' (नामधेयो); the 6th is called 'Aindri' (ऐन्द्री); the 7th is called 'Vaishnavi' (वैष्णवी); and the 8th is called 'Shankari' (शांकरीति) (10).

नवमी महती नाम धृतिस्तु दशमी मता । एकादशी भवेन्नारी ब्राह्मी तु द्वादशी परा ॥११॥

The 9th 'Kalaa' (Maatra) is called 'Mahati' (महती); the 10th is called 'Dhriti' (धृति); the 11th is called Nari (नारी); and the last one, the 12th, is called Brahmi (ब्राह्मी) (11).

प्रथमायां तु मात्रायं यदि प्राणैर्वियुज्यते । भरते वर्षराजासौ सार्वभौमः प्रजायते ॥१२॥

If the seeker/aspirant ends his life while contemplating and meditating upon the first Maatra/Kalaa (i.e., Ghoshini), then he takes birth as an emperor in the realm called 'Bharat' (India) (12).

द्वितीयायां समुत्क्रान्तो भवेद्यक्षो महात्मवान् । विद्याधरस्तृतीयायां गान्धर्वस्तु चतुर्थिका ॥१३॥

When the seeker/aspirant dies while contemplating and meditating upon the 2nd Maatra/Kalaa (i.e., Vidyunmatra), he takes birth as a great 'Yaksha' (an epithet for Kubera, i.e., he becomes very rich). If he dies contemplating and meditating on the 3rd Maatra/Kalaa (i.e., Patangi), he becomes a Vidyadhar (a category of demi-God including Khechar, Kinnars, Gandharvas etc.; it also means an expert, a wise person, an intelligent and an erudite scholar). If he dies while concentrating on the 4th Maatra/Kalaa (i.e., Vayuvegini), he becomes a Gandharva (celestial musicians; here meaning a great musician and talented person) (13).

[Note :- It signifies the harmony between the vibrations emanating from the heart as well as the electromagnetic waves from the brain of the creature with those emanating from the cosmic world, or the cosmic waves pervading and permeating the entire cosmos in the form of the word OM. We all know that sound consists of waves. Just like one catches one particular radio station with proper and correct frequency on his radio, so do the seeker or aspirant reaches his next destination riding piggy back on these vibration and waves emanating from his heart and brain respectively, and subsequently he lands at a spot, or takes birth in the form which

matches these vibrations or waves very much like the voice of the speaker at the microphone at the broadcasting centre of the radio station reaches his audience riding upon the sound and electromagnetic waves emanating from the transmitter and being received by the radio receiver.]

पञ्चम्यामथ मात्रायां यदि प्राणैर्वियुज्यते । उषितः सह देवत्वं सोमलोके महीयते ।१४॥

If the seeker/aspirant dies while concentrating on the 5th Maatra/Kalaa (i.e., Namdheya), he resides with demi-Gods called 'Uushit' (उषितः) and he gets respect in the abode of the Moon (सोमलोके) (14).

षष्ठ्यामिन्द्रस्य सायुज्यं सप्तम्यां वैष्णवं पदम् । अष्टम्यां व्रजते रुद्रं पशूनां च पतिं तथा ।१५॥

Death while concentrating on the 6th Maatra/Kalaa (i.e., Aindri) enables the seeker/aspirant to obtain the abode of Indra (the king of Gods); death in the 7th Maatra/Kalaa (i.e., Vaishnavi) takes him to the abode of Lord Vishnu (i.e., Vaikunth), while dying in the 8th Maatra/Kalaa (i.e., Shankari) takes him to the abode of the Lord called 'Pashupati', i.e., Lord Shiva (15).

नवम्यां तु महर्लोकं दशम्यां तु जनं व्रजेत् । एकादश्यां तपोलोकं द्वादश्यां ब्रह्म शाश्वतम् ।१६॥

The 9th Maatra/Kalaa (Mahati) entitles the aspirant/seeker to take a residence in the 'Mahaloka'; the 10th Maatra/Kalaa (i.e., Dhriti) entitles him to the 'Janaloka' (also called Dhruva Loka— i.e., the realm of the polar star); the 11th Maatra/Kalaa (Nari) takes him to the Tapaha Loka; and the last Maatra/Kalaa, the 12th one (i.e., Brahmi) takes him to the eternal and truthful abode of Lord Brahma called 'Brahmalok' (16).

ततः परतरं शुद्धं व्यापकं निर्मलं शिवम् । सदोतितं परं ब्रह्म ज्योतिषामुदयो यतः ।१७॥

Beyond these abodes or resting places of the soul of the seeker/aspirant, there is the supreme, transcendental, infinite and eternal Truth and absolute Reality (ततः परतरं) called the supreme Brahma. This Truth and Reality is the best and pristine pure (शुद्धं), all-pervading, all-permeating, immanent, vast and all encompassing (व्यापकं), clean, unadulterated and uncorrupted (निर्मलं), truthful, beautiful and auspicious (शिवम्), always illuminated, radiant and splendid (सदोतिम्) entity called the supreme and transcendental Brahma (परं ब्रह्म). Every self-illuminated entity, each source of light representing enlightenment and illumination of knowledge, has originated from there (17).

अतीन्द्रियं गुणातीतं मनो लीनं यदा भवेत् । अनूपमं शिवं शान्तं योगयुक्तं सदाविशेत् ।१८॥

Then the heart and mind (मनो) of the seeker/aspirant rises above and transcends the narrowness and self gratifying approach of the various sense organs (अतीन्द्रियं) as well as the influences of the three inherent qualities (गुणातीतं—i.e., Sat, Raj and Tam) generally present in all the creatures. He coalesces himself (लीनं) with the supreme Truth and essence called 'Param Tattva', which is Brahma. [That is, the heart and mind are permanently submerged in the ocean of bliss and eternity called Brahma, the creature ceases to have an independent existence separate from this Brahma; it drowns and dissolves in the fathomless ocean and becomes extinct and intractable, losing his independent identity as the 'self' and becomes 'one' with the cosmic identity called Brahma.] When this happens, he becomes without an

epithet or designation, he becomes unmatched and unparalleled (अनूपमं), he becomes truthful, beautiful and auspicious (शिवं) as well as calm, peaceful, tranquil and serene (शान्तं).

A seeker/aspirant who has reached this exalted state of mind and heart is called a Yogi (an ascetic). He acquires all the attributes of a true ascetic (योगयुक्तं) though he might not be a formally initiated Yogi as such (18).

तद्युक्तस्तन्मयो जन्तुः शनैर्मुञ्चेत्कलेवरम् । संस्थितो योगचारेण सर्वसङ्गविवर्जितः ॥१९॥

The seeker/aspirant who has become firmly established in contemplating and meditating or concentrating on the supreme, transcendental and eternal Brahma, should adopt, inter alia, the path of Yoga (meditative exercise) to purify himself and help him get rid of all the worldly attachments, flaws and faults which act like a drag on his spiritual upliftment. This will enable him to fix his attention on his pure self (Atma) and become 'spiritually healthy and elevated' (19).

ततो विलीनपाशोऽसौ विमलः कमलाप्रभुः । तनैव ब्रह्मभावेन परमानन्दमश्नुते ॥२०॥

All his worldly ties are gradually, with diligence, patience and practice, done away with. He attains the pure state called 'Kaivalya' (कैवल्य— the word means 'the only one'; it is a state of existence when the individual soul identifies itself with the supreme, cosmic Soul; the term also applies to the merging of the individual soul of the creature with the cosmic Soul) and he becomes synonymous with the supreme Soul himself.

Having thus identified himself with Brahma, he gets supreme bliss, contentedness, joy and happiness which are the characteristic features of Brahma (20).

आत्मनं सततं ज्ञात्वा कालं नय महामते । प्रारब्धमखिलं भुञ्जन्नोद्वेगं कर्तुमर्हसि ॥२१॥

[Now, the seeker/aspirant, having realised Brahma, is not an ordinary creature any more. Rather, he is called a 'Gyani', a wise, erudite, adroit, enlightened and self realised person. These verses are addressed to such a person—]

'Oh the wise one (महामते)! You must make constant, consistent, persistent and diligent (सततं) efforts to understand and comprehend (ज्ञात्वा) the essential nature of Atma (आत्मनं—soul/spirit). Spend your time fruitfully in pursuing it, thinking, pondering, meditating and contemplating upon it. All difficulties and sorrows that come your way as a result of your past deeds/actions and their accumulated effects (प्रारब्धं), you must bear with them patiently, without showing any signs of agitations or getting mentally perturbed or affected by them' (21).

उत्पन्ने तत्त्वविज्ञाने प्रारब्धं नैव मुञ्चति । तत्त्वज्ञानोदयादूर्ध्वं प्रारब्धं नैव विद्यते ॥२२॥

In spite of the seeker/aspirant being theoretically aware of his Atma/soul, the awareness which is called the knowledge of the supreme and essential truth (तत्त्वविज्ञानं), his past deeds/actions and their integrated effects called 'Prarabdha' (प्रारब्धं) do not abandon him on their own account. But as soon as he actually realises the true nature and the essential characteristic of that Atma (तत्त्वज्ञानं), the combined effects of his past deeds (प्रारब्धं) are gradually annihilated or eliminated (i.e., they cease to have any relevance or effect or influence on his behaviours, mental setup, thinking process, demeanours etc.) (22).

देहादीनामसत्त्वात् यथा स्वप्ने विबोधतः । कर्म जन्मान्तरीयं यत्प्रारब्धमिति कीर्तितम् ॥२३॥

The situation is akin to the various deeds done by a person during a dream. When he wakes up from sleep, the activities done by his ‘imaginary body of the self’ during the course of the dream has no relevance in the present conscious world after that person has woken up. Similarly, whatever he has done in his past lives or also what he has done in this life but during the period prior to his self-realisation, are but like the various deeds done by him in dream during sleep. [Here, ‘waking’ is symbolic of ‘realisation of the truth’ while ‘sleeping and dreaming’ are metaphors for ‘this deluding, illusionary, false and artificial world’] (23).

यत्तु जन्मान्तराभावात्पुंसो नैवास्ति कर्हिचित् । स्वप्नदेहो यथाध्यस्तस्तथैवायं हि देहकः ॥२४॥

For a ‘Gyani’ (a person who is wise, erudite, enlightened, self-realised, adroit and knowledgeable) there is no such thing as ‘Prarabdha’ (प्रारब्ध—i.e., past deeds and their integrated effects on the creature in the present life) simply because it is all ‘a dream’, i.e., it is all like an illusion for him. There is no sense in it for him nor the conception of ‘birth and death’ (जन्मान्तराभावा) has any relevance for him (because the soul/Atma is eternal, imperishable and infinite). Logically, therefore, there is no such thing as ‘past deeds and their cumulative effects’ for a ‘Gyani’.

Even as the body, during a dream, has no real existence and is only an imagination of the mind, for a true ‘Gyani’, this body, during the waking state of consciousness in this illusionary, deluding, deceptive and false world, is also not for real, and is as imaginary as the world of a dream. [That is, for an enlightened and wise person, this apparent world is like a sleeping man’s dream] (24).

अध्यस्तस्य कुतो जन्म जन्माभावे कुतः स्थितिः । उपादानं प्रपञ्चस्य मृद्भाण्डस्येव पश्यति ॥२५॥

Where is the origin of imaginary things? What reality do they have? What is the foundation or truth of such deluding things? And in the absence of any truth or reality, what validity do those imaginary things have? Just like imagining a snake in a rope will not create a real snake out of it and the rope will remain a rope nevertheless, the Atma/soul is the progenitor and the very cause from which the whole artificiality of this world has evolved and developed even as the mud or clay is the cause of and the essential ingredient from which the clay/mud pot had been moulded by the potter. [The potter is only a medium; the essential ingredient of the pot which has taken its form is the mud/clay without which the pot will have no existence. Similarly, the Atma itself creates this illusionary world and then imagines that it pervades and permeates it as its integral part. Since the whole thing is imaginary like the presence of the serpent in a rope, the original truth of the Atma is reality while the imaginary cosmos arising out of its imaginary powers is a fallacious conception with no validity] (25).

अज्ञानं चेति वेदान्तैस्तास्मिन्नाष्टे क्व विश्वता । यथा रज्जुं परित्यज्य सर्पं गृह्णाति वै भ्रमात् ॥२६॥

तद्वत्सत्यमविज्ञाय जगत्पश्यति मूढधीः । रज्जुखण्डे परिज्ञाते सर्परूपं न तिष्ठति ॥२७॥

According to Vedanta, the existence of the entire delusionary and artificial world is erroneously imagined by the Atma because it is surrounded by a veil consisting of the darkness of ignorance. When this veil of darkness symbolising ignorance is removed, the illusion of

the world also vanishes. Even as a deluding man accepts that there is a snake in the rope under false beliefs and conceptions (26), an ignorant man, who is bereft of truthful knowledge, perceives this world due to his misconception and fallacious thinking. When a person realises the truth about the rope, all his perceptions about it changes—he no more sees a snake in a rope (27).

अधिष्ठाने तथा ज्ञाते प्रपञ्चे शून्यतां गते । देहस्यापि प्रपञ्चत्वात्प्रारब्धावस्थितिः कुतः ॥२८॥

When the truth about the basis of all existence, i.e., the Atma (which is pure consciousness and absolute reality), is realised, the remaining world of artificiality, delusions and imaginations cease to exist. [That is, when the truthful knowledge of the actual fact regarding the existence and its nucleus in the Atma of the creature lightens up the creature's heart and mind, the illusions which were created due to the veil of ignorance disappear even as phantoms of a dark night disappear when the sun rises.] When this realisation dawns on the seeker, this gross body also appears to be false and unreal. Consequentially, the existence of the gross body loses all significance and validity for him, and with it vanishes the various actions or deeds done by him and their resultant effects. How can they exist when the gross body which does the deeds themselves has become non-existent? (28).

अज्ञानजनबोधार्थं प्रारब्धमिति चोच्यते । ततः कालवशादेव प्रारब्धे तु क्षयं गते ॥२९॥

The talk of 'Prarabdha' (प्रारब्ध—i.e., past deeds and their integrated effects on the creature in the present life) is only meant to wiser up the people who are ignorant and engulfed with delusions. In due course of time, when wisdom and enlightenment dawns on them, the worldly deeds and their results/effects cease to have any meaning or relevance for them (i.e., they don't get involved with either the deeds or hanker after their results; they do the deeds with a sense of dispassion and detachment; they feel neither sorrows nor joys on the results of the deeds; they treat everything with equanimity) (29).

ब्रह्मप्रणवसंधानं नादो ज्योतिर्मयः शिवः । स्वयमाविर्भवेदात्मा मेघापायेंऽशुमानिव ॥३०॥

After that, the seeker/aspirant is inspired to contemplate and meditate upon the Atma and the fact of its oneness with the supreme Brahma (स्वयमाविर्भवेदात्मा). Further contemplation leads him to the manifestation of the self-illuminated, transcendental, supreme, truthful and auspicious Brahma (ज्योतिर्मयः शिवः) in that cosmic sound called 'Naad' (नादो) represented by the word OM (ब्रह्मप्रणवसंधानं). [That is, what was earlier only a hypothetical concept of Brahma has transformed and revealed itself as a 'sound' which has further crystallised itself into a source of light symbolising knowledge and enlightenment. This scintillating light is nothing else but Brahma.] It is compared to a situation when the Sun is visible after the clouds have dissipated in the sky (मेघापायेंऽशुमानिव). [When the dark clouds are removed from the sky, the hitherto obscured Sun shines through and it then illuminates the world around it with its brilliant light] (30).

सिद्धासने स्थितो योगी मुद्रां संधाय वैष्णवीम् । शृणुयादक्षिणे कर्णे नादमन्तर्गतं सदा ॥३१॥

The Yogi (ascetic) should sit in a seating posture called 'Siddhasana' (सिद्धासन) and focus his views/sight in a vigilant state called 'Vaishnavi' (वैष्णवी). The Yogi should then focus his atten-

tion to hear the eternal and continuous cosmic sound of the 'Naad' in his right ear (31).

[Note :- (i) Siddhasan— this is a meditating posture wherein the heel of the left leg is pressed against the anus and the loins are pressed by the right leg. (ii) Vaishnavi state— the eyes are wide open and stare unblinkingly to infinity, but their focus is not the outside world but they are targeted internally, i.e., they should focus on the supreme Brahma whose location, according to the principals of Yoga, is said to be between the eyebrows and the root of the nose. (iii) Naad— this is the cosmic sound or a sonic reverberation in the right ear. It is produced, according to mythology, by the conjunction of the cosmic fire and the cosmic wind. Yogis concentrate on this sound which emanates from their heart and reverberates or resonates in their ears. It is like the continuous roar of the distant heaving ocean or the rumbling of a distant train. The easiest way for a layman to witness this phenomenon is to hold breath and plug both the ears with fingers simultaneously. One will hear a continuous muffled roar or rumble like that of a distant ocean or a passing train. This sound resembles 'Naad'. See also verse no. 34-35.]

अभ्यस्यमानो नादोऽयं बाह्यमावृणुते ध्वनिः । पक्षाद्विपक्षमखिलं जित्वा तुर्यपदं व्रजेत ॥३२॥

By slow practice, this 'Naad' envelops all other external sounds (i.e., the 'Naad' dominates the entire audible spectrum and the seeker/ascetic does not hear anything else except the 'Naad'). The Yogi should move gradually from the sound emanating from or originating with the first syllable or vowel sound A (अ) to the 2nd syllable or vowel sound U (ओ) and finally to the 3rd syllable or letter M (म) of the cosmic word to hear the entire cosmic band of sounds compositely called the word OM (A+U+M = OM). This gives the Yogi immense bliss and ecstasy. He feels exhilarated and blissful (32).

[Note :- 'Naad' covers the entire gamut of audible as well as inaudible frequencies of sound waves— the low, the medium, the high and the ultra high frequencies of sound. For a Yogi, in the beginning, the 'Naad' appears to be simply a distant roar or rumble. Gradually this metamorphoses into music— because music is also a form of sound and its constituent notes and sounds are sonic waves of different frequencies and magnitudes. The different amplitudes and frequencies of 'Naad' create a sensation which tickles the sensory nerves of the brain and makes the person feel exhilarated, blissful, calm and tranquil even as music helps in calming ruffled nerves.]

श्रूयते प्रथमाभ्यासे नादो नानाविधो महान् । वर्धमाने तथाभ्यासे श्रूयते सूक्ष्मसूक्ष्मतः ॥३३॥

In the beginning of the practice of concentrating on the cosmic sound called 'Naad' which is synonymous with 'Pranav', the Yogi seeker hears the cosmic sound in various forms and hues (i.e., having different amplitudes, frequencies, magnitudes, notes, decibels and pitches). Gradually with the progress in concentration of the seeker, the finer tunes, notes and subtle differences of various frequencies of those notes and their pitches are discernible (33).

[Note :- In the beginning, it is simply a mixed-up cacophony of sound, a sort of distant rumbling or roar. But with gradual practice, the seeker is able to hear various sounds of different magnitudes and frequencies, having different pitches and

amplitudes, some of high and some of low decibel. The example of musical instruments can be taken here— for an uninitiated man, a combination of various musical instruments means only a loud, ear-shattering, cacophonous sound. But for the expert and discerning ears of a musician, the drums, the tumbrels, the clarionat, the guitar, the cymbals, the tom-tom, the piano, the flute, the violin, the harp, the harmonium, the mouth organ, the saxophone, the sitar et.al acquire distinctiveness of sound inspite of the ear-splitting cacophony they produce for a layman. This sound is music for a musician's ears. For him, inspite of the ruckus and din created by them all playing together— which might create a headache for an ordinary man— the various sounds emanating from each of these musical instrument have a definitive meaning and they are clearly audible and discernible for his ears. They charm him instead of irritating him. In fact, a musician might even point out an error in the beat or metre of a particular note made by a specific instrument amid the cacophonous jumble of sounds.

This is what is meant by saying that the Yogi seeker is able to discern the subtle differences in the various components of the cosmic sound called 'Pranav' or 'Naad'. Further, even as a true lover of music gets enthralled by its finer beauty and captivating charm, the Yogi too gets completely absorbed in the cosmic 'Naad'; he literally drowns himself in the ocean of sound. Again, even as music has a therapeutic value, this cosmic 'Naad' too has a healing value for the tormented creature.]

आदौ जलधिजीमूतभेरीनिर्झरसंभवः । मध्ये मर्दलशब्दाभा घण्टाकाहलजस्तथा ॥३४॥

अन्ते तु किंकिणीवंशवीणाभ्रमरनिःस्वनः । इति नानाविधा नादाः श्रूयन्ते सूक्ष्मसूक्ष्मतः ॥३५॥

This cosmic Naad/sound appears to be, in the beginning (आदौ), like the sound created by an ocean, a cloud (i.e., rumblings—see also note to verse no. 31), a kettle drum and a waterfall (जलधिजीमूतभेरीनिर्झर). In the 2nd stage (मध्ये) of meditation and concentration upon this sound, it changes (transforms or metamorphoses) to the one like that coming from a tumbrel, tabor, tambourine, a bell and a drum (मर्दलशब्दाभा घण्टाकाहलजस्तथा) (34).

In the last stage (अन्ते), it appears to be the tinkling and chiming sound made by small bells attached to an anklet, the haunting, sonorous, soothing and flowing high pitched sound of a flute, the tinkling, jingling and ringing sound of an Indian lute, and the humming or buzzing of a black bee (किंकिणीवंशवीणाभ्रमरनिःस्वनः). In this way, subtlest and minutest differences having various fine musical hues of 'Naad' (नानाविधा नादाः) can be heard. All the genres of sound can be heard if the attention is properly focused on the 'Naad'. It is more like a cosmic orchestra being played in the heavens (35).

महति श्रूयमाणे तु महाभेर्यादिकध्वनौ । तत्र सूक्ष्मं सूक्ष्मतरं नादमेव परामृशेते ॥३६॥

With persistence and practice, the Yogi seeker should attempt to separate finer genres, hues and shades of sounds from the general broad band or spectrum of sounds of a particular category or genre he hears. [For example, he should focus on the sound of, say, a drum or a waterfall at a time, and try to separate its various hues, notes, amplitudes and pitches from the rest of the sounds compositely forming the cosmic sound 'Naad'. He should try to differentiate between the various notes and frequencies of this

sound— deep and grave to light and soft, from a somber tone to a shrill pitch, from the lowest to the highest scale of sound.]

This will enable him to hear the subtlest of sounds, the finest strands of sounds that compositely constitute ‘Pranav’ or ‘Naad’ (36).

[Note :- The cosmic ‘Naad’ is like music played by Brahma. This music is an extension of the supreme consciousness and it is a manifestation of that divine conscious factor. Since sound is the subtlest of the 5 basic elements of creation and is the nearest to divinity, the cosmic music consisting of the ‘Naad’ is the nearest analogue to Brahma. By being able to hear that ‘Naad’ in one’s own ears and by being able to realise that the ‘Naad’ is originating as a subtle vibration from his own heart and getting enhanced by the compatible electromagnetic waves generated by his own brain, the Yogi is able to establish a direct link with himself and the supreme Brahma. By a natural corollary, he is able to establish oneness of his own consciousness with the cosmic consciousness because the science of music, or the science which is recognised and defined as music, transcends limitations imposed by the gross body, the physical world and its language. This ‘Naad’ or the divine music played by the cosmic consciousness is therefore an expression of the Reality that exists beyond doubt but is so subtle that it requires a finely tuned mind to catch its frequencies and give meaning to it.

The various finer tunes and notes of varying hues that are heard by the Yogi during meditation only go to prove that he is no more a layman or an ordinary student of spiritualism, but an erudite, adroit and learned student of advanced metaphysics. He has acquired that mystical knowledge and acumen by which an expert musician is able to discern and distinguish between the various forms of sound emanating from different musical instruments.]

धनमुत्सृज्य वा सूक्ष्मे सूक्ष्मुत्सृज्य वा घने । रममाणमपि क्षिप्तं मनो नान्यत्र चालयेत् ॥३७॥

Those who meditate upon the cosmic sound called ‘Naad’ should either focus their attention on the great, composite sound, or else on its finer hues and constituent subtler sounds. But he should not allow his mind to wander anywhere else (37).

यत्र कुत्रापि वा नादे लगति प्रथमं मनः । तत्र तत्र स्थिरीभूत्वा तेन सार्धं विलीयते ॥३८॥

Wherever the seeker/aspirant can easily fix his mind— whether it be the general, all pervading rumbling cosmic sound of ‘Pranav’, or its finer strands and subtler tunes, he should fix it there. It is an aid for the gradual diversion of the mind from being wayward, a vagrant and straggler, jumping from one place to another, and instead helping it to fix itself. It helps to bring the mind together, concentrate it, focus it and hook it to ‘Pranav’. In due course of time, this ‘Pranav’ engulfs the seeker’s whole audible spectrum, or his part of the brain dealing with the perception of sound. He gets swamped with the noise of ‘Pranav’. The seeker is submerged and drowned in the reverberations and vibrations emanating from ‘Pranav’. The sound of ‘Pranav’ supersedes all other sounds as far as the mind of the seeker is concerned. He hears nothing else except it. He might hear the

sounds of the world, but those will be heard in the background of the rumbling sound caused by 'Pranav' (38).

[Note :- The words OM, 'Pranav' and 'Naad' are used synonymously.]

विस्मृत्य सकलं बाह्यं नादे दुग्धाम्बुवन्मनः । एकीभूयाथ सहसा चिदाकाशे विलीयते ॥३९॥

The seeker's/aspirant's mind forgets about all external stimuli and perceptions. It becomes completely engrossed and submerged in the 'Naad' so much so that it becomes one with it as water becomes one with milk [That is, the mind and the 'Naad' become inseparable even as milk and water are inseparable from one another.] The mind, having thus submerged itself in the 'Naad', dissolves itself and merges at once with the infinite space from where this 'Naad' comes from, and where it is spread, so as to fill the whole space of the sky. [That is, the mind expands and fills the entire space of the cosmos as a constituent part of the 'Naad'] (39).

[Note :- 'Naad' is always heard in the background of silence. The deep recesses of space are full of void or nothingness. It is against this blank void that the cosmic sound or 'Pranav' is heard. When the Yogi shuts off worldly noises, which are like unwarranted interferences in the reception of divine signals emanating from Brahma, by the various methods of Yoga and concentration, he fine-tunes his receptory senses to hear the 'Naad'. With increase in concentration and enhancement in expertise, what was originally a jumbled uproar or a motley collection of meaningless sounds, transform themselves into a divine orchestra playing the divine music to some pre-set tunes and notes.

'The formless is attributed as well as un-attributed. He has gone into deep absorption in the cosmic void. He has made the creation himself; he meditates upon it himself. He is absorbed in the cosmic void where the un-struck cosmic music plays. This miraculous wonder is beyond expression' (Adi Guru Granth Sahib, Gauri Sukhmani). 'The melting voice through mazes running/untwisting all the chains that tie/the hidden soul of harmony'— John Milton

उदासीनस्ततो भूत्वा सदाभ्यासेन संयमी । उन्मनीकारकं सद्यो नादमेवावधारयेत् ॥४०॥

A self-controlled or self-restrained seeker/aspirant should abstain from all the sense gratifying perceptions and sensual objects of the external world. On the contrary, he should make sincere and diligent effort to consciously and willingly focus his attention on the hearing of this cosmic 'Naad', and to try to spend his time completely engrossed and submerged in it. He should be completely infused and imbued with it (40).

सर्वचिन्तां समुत्सृज्य सर्वचेष्टाविवर्जितः । नादमेवानुसंध्यान्नदे चित्तं विलीयते ॥४१॥

The seeker/aspirant should consciously forsake all worries, divert his mind away from all worldly activities and interactions, and instead concentrate it upon the 'Naad'— think of it, contemplate upon it, hear it and meditate upon it because by doing so he can easily submerge his mind, drench it in the 'Naad' and finally dissolve it in the latter (41).

मकरन्दं पिबन्मृद्धो गन्धान्नापेक्षते यथा । नादासक्तं सदा चित्तं विषयं न हि काङ्क्षति ॥४२॥

Even as a bee does not pay any attention to and get distracted by the fragrance/scent of

the flower while drinking its nectar, the mind which is totally engrossed in hearing the cosmic ‘Naad’ has no inclination or time to pay heed to any of the sensory perceptions pertaining to gratification of the sense organs or the various attractions and allurements proffered by the objects of this materialistic but artificial and mundane world so as to get distracted from hearing the ‘Naad’ (42).

बद्धः सुनादगन्धेन सद्यः संत्यक्तचापलः । नादग्रहणतश्चित्तमन्तरङ्गभुजङ्गमः ॥४३॥

The mind-like serpent becomes so enchanted and captivated by the sound of the ‘Naad’ that it abandons its fickleness and restlessness, and instead, it becomes stable and calm (43).

विस्मृत्य विश्वमेकाग्रः कुत्रचिन्न हि धावति । मनोमत्तगजेन्द्रस्य विषयोद्यानचारिणः ॥४४॥

As a result, the mind forgets about the external world and its misleading charms, becomes stable and focused, and it stops wandering recklessly amongst the objects of the world. This mind is like an intoxicated wild elephant in the forest represented by the material objects of this world. [The world is compared to the forest, the different objects of the world which entice and lure the creature are compared to the trees of the forest, while the elephant is the creature himself] (44).

नियामनसमर्थोऽयं निनादो निशिताङ्कुशः । नादोऽन्तरङ्गसारङ्गबन्धने वागुरायते ॥४५॥

To control this rogue elephant-like mind, the ‘Naad’ acts as a goad, and it is the only implement to control the mind’s recklessness. The ‘Naad’ acts like a net to trap and tie this mind-like deer (45).

अन्तरङ्गसमुद्रस्य रोधे वेलायतेऽपि वा । ब्रह्मप्रणवसंलग्ननादो ज्योतिर्मयात्मकः ॥४६॥

The ‘Naad’ acts like dyke or a dam to stop the swift waves of the mind which symbolise its swift and ever-changing fickle nature. [This is because the concentration of the mind on a specific target, in this case the ‘Naad’, helps to tame it, prevent it from wobbling, scattering and jumping from subject to subject, and instead staying fixed to a peg. This is also what is intended by Yoga— fixing of the mind, amongst other things.] This ‘Naad’— which is associated with the supreme Brahma— is equally self-illuminated and scintillating, equally radiant and glorious (46).

मनस्तत्र लयं याति तद्विष्णोः परमं पदम् । तावदाकाशसंकल्पो यावच्छब्दः प्रवर्तते ॥४७॥

The mind annihilates itself (or merge its self) in that fount of light— it loses its separate identity and becomes indistinguishable from the ‘Naad’. It is there that the supreme abode of the most exalted Lord Vishnu is located.

The firm identification of the mind with the vastness and fathomlessness of the sky lasts as long as the words (of the divine word OM) are heard and pronounced by the seeker/aspirant (i.e., as long as the vibration keep resonating in his mind-intellect complex) (47).

निःशब्दं तत्परं ब्रह्म परमात्मा समीयते । नादो यावन्मनस्तावन्नादान्तेऽपि मनोन्मनी ॥४८॥

When there is no word, there is the all-pervading conspicuous silence which brings the mind in direct union with and makes it experience the transcendental supreme essence called the Brahma, which is the supreme Soul or supreme Lord of the creation called

‘Parmatma’. The mind exists only till the time the cosmic sound of the ‘Naad’ lasts; as soon as the latter ceases, the mind too ceases to exist or show signs of existence because it had become so engrossed in the hearing of the resonance of the ‘Naad’ that it had become numb and devoid of any independent feelings of its own. It was in a state of blissful stupor, as it were. (48).

सशब्दश्चाक्षरे क्षीणे निःशब्द परमं पदम् । सदा नादानुसंधानात्संक्षीणा वासना तु या ॥४९॥

When the different constituent sounds of the ‘Naad’ (i.e., the various syllables and sounds which constitute the cosmic divine word OM as described in verse nos. 6-16 above) merge with each other and collapse back into their point of origin, that particular state is called the ‘soundless supreme state of existence’ marked by absolute silence. Constant contemplation and meditation upon the ‘Naad’ results in gradual dissipation of all the worldly desires and yearnings pertaining to the gratification of the sense organs as well as seeking of pleasure from the material objects of the world. This goes on till, at the ultimate end, they completely vanish and cease to have any relevance (49).

निरञ्जने विलीयते मनोवायू न संशयः । नादकोटिसहस्राणि बिन्दुकोटिशतानि च ॥५०॥

After that, both the mind and the vital wind force called ‘Pran’ merge into one another (विलीयते मनोवायू) and become one with the supreme, eternal, attributeless, divine, holy, pure and transcendental (निरञ्जने) entity called Brahma. There is no doubt about it. Thousands of sounds (नादकोटिसहस्राणि) and millions of spots or nodes (बिन्दुकोटिशतानि) plunge themselves and vanish into that cosmic ‘Naad’ which is also called ‘Pranav’, and it is synonymous with Brahma (50).

[Note :- A parallel can be drawn between this concept and the merging of millions of individual souls with the one supreme Soul called Brahma— a doctrine which is central to the Upanishadic teachings. Since ‘Pranav’ or the cosmic sound represented by the word OM is regarded as first manifestation of Brahma, the rest is easy to understand. All dimension of sound have their origin in that ‘Naad’, and the ‘Naad’ itself has its origin in silence which is the supreme, cosmic consciousness. The ‘Naad’ rises and collapses into the ocean of the cosmic void/silence just like huge waves rise and fall back into the water of the ocean.]

सर्वे तत्र लयं यान्ति ब्रह्मप्रणवनादके । सर्वावस्थाविनिर्मुक्तः सर्वचिन्ताविवर्जितः ॥५१॥

When this state is reached, the seeker/aspirant Yogi (ascetic) rises above (i.e., becomes free from) the three states of worldly existence— the waking state, the dreaming state and the deep sleep state of consciousness. He is also freed from all the worries and anxieties which are so characteristic of this world (51).

मृतवत्तिष्ठे योगी स मुक्तो नात्र संशयः । शङ्खदुन्दुभिनादं च न शृणोति कदाचन ॥५२॥

The Yogi apparently lives like a dead person. Verily, that Yogi has achieved the state of ‘Mukti’ (liberation from the bondage that tie the soul to this illusionary and mundane world; deliverance, emancipation and salvation). In such a state (when he has witnessed and enjoyed the cosmic ‘Naad’), the Yogi never hears (or pays attention to) the worldly noises or sounds produced by either the conch or the kettledrums. [This is because the cosmic

‘Naad’ itself consist of so many sounds of numerous musical instruments playing together as described in verse nos. 33-36 that he is so overwhelmed by them and his sense of perception pertaining to the worldly sounds is completely overshadowed by those sounds emanating from the ‘Naad’, and he literally becomes deaf to worldly sounds. One can easily understand it by an example— a person who is in deep sleep after a tiring day’s work will sleep so soundly that the noises of the household and the surrounding world will not wake him up or disturb his sleep. Another example is a person who has an earphone of a pocket radio plugged to his ears; he can hear the music etc., dance to its tunes, laughs and exults, becomes so ecstatic that he might not even hear the horn of an approaching vehicle. That is why it is said that ‘Prayer is when one talks to God; meditation is when one listen to God’] (52).

काष्ठवज्जायते देह उन्मन्यावस्थया ध्रुवम् । न जानाति स शीतोष्णं न दुःखं न सुखं तथा ॥५३॥

During the stage when the mind becomes defunct or de-activated, the gross body becomes without any desires and activities (such as the desire for comfort, gratification of sense organs, deriving pleasure from the objects of the world, and making efforts to realise or fulfill these desires). It becomes similar to a piece of dead wood. It does not feel, experience, recognise or distinguish between cold and hot, comfort/pleasures and sorrows/miseries of any kind (53).

न मानं नावमानं च संत्यक्त्वा तु समाधिना । अवस्थात्रयमन्वेति न चित्तं योगिनः सदा ॥५४॥

He (the seeker/aspirant Yogi) transcends honours and insults, i.e., he is not at all affected or influenced or moved by such worldly emotions. He forsakes such worldly emotions by the virtue of taking to ‘Samadhi’ (which is the trance like state when the pure consciousness is completely absorbed in itself and becomes oblivious of the surrounding world. This state is the culmination of meditation and may last from a short duration to a very prolonged period of couple of hours to a couple of days). In this state, the Yogi’s mind-intellect transcends and goes beyond the three states of existence of the consciousness—the waking, the dreaming and the deep sleep states (54).

[Note :- The various states of existence of the consciousness have been described in an appendix of this book.]

जाग्रन्निद्राविनिर्मुक्तः स्वरूपावस्थतामियात् ॥५५॥

दृष्टिः स्थिरा यस्य विनासदृश्यं वायुः स्थिरो यस्य विना प्रयत्नम् । चित्तं स्थिरं यस्य

विनावलम्बं स ब्रह्मतारान्तरनादरूप इत्युपनिषत् ॥५६॥

The Yogi gets freedom from his two states of common existence—the waking and the dreaming states. Instead, he becomes established in his truthful and real form as the pure consciousness which is achieved in the deep sleep state of consciousness when the mind cease to exists and have any relevance (55).

The one whose view/sight becomes focused and steady even without any object to look at and focus them upon, whose ‘Pran’ (vital wind force of life; breath) becomes steady even without making any conscious and diligent effort to do so, and whose mind-

intellect complex achieves a state of stability, focus and steadfastness (as opposed to the state of constant flux, restlessness and agitations which is the normal state and characteristic feature of the mind of an ordinary person) — such a Yogi (ascetic) becomes permanently established in the state of being in supreme bliss and happiness, a state called ‘Turiya’ which is associated with the ‘Naad’ (which is generated by ‘Pranav’ or by the supreme Brahman). That is, the Yogi remains submerged and engrossed in the third state of existence in which both the external world (waking) as well as the mind-intellect complex (the dream) become defunct. This state is the state of ‘deep sleep’ which is compared to a log of wood in verse no. 53 when all agitations, perceptions, feelings and emotions become extinct. In their absence, the supreme bliss of self realisation takes over, and the Yogi is overwhelmed with it. This state is achieved by him by concentrating, contemplating and meditating upon the sonic cosmic music called the ‘Naad’. This music soothes his nerves and fills him with ecstasy and bliss, a state from which the Yogi does not wish to come out. This is, verily, what this Upanishad says (56).

[Note :- Practice or meditating on the cosmic sound called ‘Naad’ is central to this Upanishad more than any belief in doctrines per se. It is both a philosophical treatise on spiritualism as well as a meditative exercise of fixing the mind and attention by concentration and diligent efforts. This fixing wrenches the mind away from being drowned, as it were, in the cacophony created by the din of life in this humdrum and mundane world which causes vexation for the spirit and agitations for the mind. Plunging of the mind or engrossing it on hearing of the cosmic orchestra is like applying a balm on its ruffled and excited neurons— it has a therapeutic use like ordinary or classical music. The mind gradually replicates that deep sound of the cosmos in its sub-consciousness which acts like a recording machine. When we feel tense, we hear music to ease our taught nerves; similarly the ‘Naad’ soothes the taught neurons of the brain. The feelings of pain, sorrows and miseries etc. are dulled like when we take a sedative to calm us down. The rhythmic rising and falling of the various genres of the cosmic sound with its varying nodes and tunes (see verse nos. 34-39) has the same therapeutic value as musical instrument played at the worldly level.

The peculiarly odd seating posture as prescribed in verse no. 31 is intended to (i) keep the person alert and (ii) to press upon the ‘Kundalini’ (the subtle energy centre) located at the base of the spine. With practice of meditation and its consequential benefit of opening up of the ‘Sushma Nari’, the central nerve of the spinal cord running from the ‘Kundalini’ right up to the brain, the coiled up spiral energy which was so far trapped in this ‘Kundalini’ can now rise up to the brain and give it a sense of stupendous uplift of its sagging energy— both mental and physical — as well as a sense of well-being and happiness which is synonymous with bliss. A separate appendix of this book shows the ‘Kundalini’ and other energy centers by the help of a diagram.]

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

* __* __* __*

‘We are what we repeatedly do. Excellence, then, is not an act, but a habit’—Aristotle.

Keep yourself perfectly happy and at rest, no matter what happens—sickness, death, hunger, calamity, or anything./Be cheerful and at peace on the ground of your Godhead, to which you shalt ever be true./The world, its inmates, relations and all are vanishing quantities if you please to assert the Majesty of your real Self. Inspect, observe and watch or do anything, but do all that in the light of your True Self, that is to say, forget not that your Self is above all that and beyond all wants.

You really require nothing. Why should you feel a desire for anything? Do your work with the grace of a universal Ruler, for pleasure, fun, or mere amusement’s sake. Never, never feel that you want anything.

When you live these principles of Vedanta, spontaneously will the sweet aroma of Truth proceed in all directions from you.

Before falling asleep—when the eyes begin to close— every night or noon, make a firm resolve in your mind to find yourself an embodiment of Vedantic Truth on waking up./When you wake up, before doing anything else just bring to your mind vividly the determination dwelt upon before falling asleep. Whenever you can, just chant or hum to yourself OM.

Holy Bible

Now there are diversities of gifts, but the same spirit (Atma). And there are differences of administration, but the same Lord. And there are diversities of operations, but it is the same God (Brahma) which worketh all in all. But the manifestation of the spirit is given to every man to profit withal. For to one is given by the Spirit the word of wisdom; to another the word of knowledge by the same Spirit; to another faith by the same Spirit; to another the gifts of healing by the same Spirit; to another the working of miracles; to another prophecy; to another discerning of Spirits; to another the interpretation of tongues. But all these worketh that one and the self same spirit dividing to everyman severally as he will. For as the body is one and hath many members, and all the members of that one body, being many, are one body, so also is Christ (Bible, Corinthians, /1/12/4-12).

* __* __* __*

Rig Veda's/ऋग वेदिक Atma-prabodho-panishad/आत्मप्रबोधोपनिषद्

‘When were you two, that you talk of two or one? The universe is this holy One and He alone’ —Sw. Vivekanand.

‘The Lord our God is one Lord’ (Bible, St. Mark, 12/29), ‘To give light to them that sit in darkness’ (Bible, St. Luke, 1/79). ‘God is a Spirit, and they that worship him must worship him in spirit and truth’ (Bible, St. John, 4/24).

This Upanishad is also called Atmabodhupanishad because it highlights the importance and significance of the pure self of the creature called Atma which is self enlightened pure consciousness. The Upanishad has two cantos. Here the heart has been described as the abode of the supreme Brahma called ‘Chetan’, meaning ‘conscious factor’. It is a resident in the heart of the creature. The experience of a seeker who has witnessed the truth and absolute reality, who has witnessed and experienced the pure self, are described here. In such a state, all worldly relations and differences leading to the sense of duality cease to exist or matter, and a situation called ‘Jivan-Mukti’ — that is, to be liberated from the delusions and ignorance which tie a creature to this illusionary and artificial mundane world while it is still living in it with a gross body— is attained. In short, as the name suggests, this Upanishad is about self realisation or self awareness. Examples of sugar being inherently present in the juice of the sugar-cane and the waves in the water of the ocean have been cited to illustrate the relationship between the Brahma, the Atma and the world.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath

Canto 1

ॐ प्रत्यगानन्दं ब्रह्मपुरुषं प्रणवस्वरूपं अकार उकारो मकार इति त्र्यक्षरं प्रणवं तदेतदोमिति ।
यमुक्त्वा मुच्यते योगी जन्मसंसारबन्धनात् । ॐ नमो नारायणाय शङ्खचक्रगदाधराय तस्मात्
ॐ नमो नारायणायेति मंत्रोपासको वैकुण्ठभुवनं गमिष्यति ॥१॥

OM salutations! The supreme macrocosmic Male known as Viraat is an embodiment of

bliss and ecstasy as well as is the personification of the 3 letters A, U, M which together form the divine cosmic word OM. This word OM is a sound manifestation of the supreme entity called Brahma; OM is the first sonic and visual revelation of the divinity called Pranav. ('Sonic' in the sense that it was heard, it was a sound, and 'visual' because it was imagined in the shape of the Hindi symbol ONKAR—ॐ). By doing Japa of the Mantra (constant and consistent repetition of Mantras which are a group of letters representing supreme divinity), Yogis (ascetics) are freed/liberated from the fetters shackling them to this mundane, delusionary, entrapping and artificial world. I pay my respect to Lord Narayan who holds a conch, a discus and a mace (i.e., a reference to Lord Vishnu), and whose Mantra is 'OM Namō Narayanaye' (ॐ नमो नारायणाय). Those seekers/aspirants who worship and adore this Mantra and meditate upon it are able to attain the divine abode of Vishnu called Vaikunth (1).

अथ यदिदं ब्रह्मपुरं पुण्डरीकं तस्मात्तडिदाभमात्रं दीपवत्प्रकाशम् ॥२॥

This heart is the lotus which is called the divine abode of Brahma— i.e., Brahmapur (ब्रह्मपुरं). It is the only place which glows like the illuminated lamp (2).

[Note :- That is why the beat of the heart is recorded by the ECG— the Electro Cardio Gram machine in the form of electrical impulses producing a graph on the paper. Electric currents can be converted into light, as in a bulb. Further, it is the only tissue of the body whose activity can be visibly heard in the form of 'heart beats'. No other organ functioning in the body can be physically heard. A person can survive for a long or short duration by the failure of one or the other organ of the body, but failure of the heart results in instant death. In metaphysical terms, as soon as Brahma, who is the source of life, abandons his seat in the heart of the creature, the latter ceases to live.]

ब्रह्मण्यो देवकीपुत्रो ब्रह्मण्यो मधुसूदनः । ब्रह्मण्यः पुण्डरीकाक्षो ब्रह्मण्यो विष्णुरच्युतः ॥३॥

That Brahma had revealed himself as the son of Devki (or Lord Krishna), that Brahma is known as Madhusudan, that Brahma is the one with lotus eyes (an allusion to the beautiful eyes of Vishnu, Sri Ram and Sri Krishna), and that Brahma is the imperishable and infallible Lord Vishnu (3).

सर्वभूतस्थैमेकं नारायणं कारणपुरुषमकारणं परं ब्रह्मोम् ॥४॥

The supreme, absolute and the ultimate Brahma inherently resides in all the basic elements of life (such as earth, fire, water, air and space as their integral part). He is the supreme Purush called Narayan who has no cause or reason for his own existence (or for coming into being), but who is the cause of the rest of the creation [The word Purush refers to the male aspect of Nature or cosmos] (4).

शोकमोहविनिर्मुक्तो विष्णुं ध्यायन्न सीदति ।

द्वैताद्वैतमभयं भवति मृत्योः स मृत्युमाप्नोति य इह नानेव पश्यति ॥५॥

Those who worship and meditate upon Lord Vishnu in this form (with these attributes or qualities) become free from all miseries and sorrows as well as the delusions, ignorance

and attachments (शोकमोहविनिर्मुक्तो) pertaining to this world. They are never subject to sorrows, torments and miseries of any kind which are associated with this world. They are transported from the world of duality (Dvaitya) to a world of non-duality (Advaitya). [That is, they stop thinking in terms of separation of the creature from Brahma, they do not see any distinction between the various creatures and even between themselves and others, they rise above such negative and narrow emotions such as malice, ill-will, hatred, jealousy, envy, animosity etc., and instead see the manifestation of the supreme cosmic energy called Brahma as playing itself out uniformly in the multifarious, myriad variations of the universe.] Such a person overcomes the fear of death. Those who see otherwise (i.e., see duality in the otherwise non-divisible Brahma who is one and the only one) are subjected to repeated cycles of death (i.e., they remain trapped in the cycle of birth and death) (5).

हृत्पद्मेमध्ये सर्वं यत्तत्प्रज्ञाने प्रतिष्ठितम् । प्रज्ञानेनो लोकः प्रज्ञा प्रतिष्ठा प्रज्ञानं ब्रह्म ॥६॥

The supreme entity called Brahma is present in the heart of the creature; it is pure consciousness. It is enlightened, wise, erudite, sagacious and knowledgeable. This world is seen through the eyes of enlightenment, wisdom and truthful knowledge. [That is, a discerning seeker/aspirant should observe the world with wisened eyes and should not be taken for a ride due to its mirage-like illusionary appearances.] Enlightenment, wisdom, erudition and knowledge begets honour and respect everywhere. The imperishable Brahma is an embodiment of this knowledge (6).

'Either make the tree good and his fruit good; or else make the tree corrupt and his fruit corrupt; for the tree is known by its fruit' (Bible, St. Matthew, 12/33).

स एतेन प्रज्ञेनात्मनास्माल्लोकादुत्क्रम्यामुष्मिन्स्वर्गे लोके

सर्वान्कामानाप्त्वाऽमृतः समभवदमृतः समभवत् ॥७॥

A wise man who identifies himself with his Atma (soul, spirit which is pure consciousness and is synonymous with Brahma) which is the best, most exalted entity endowed with enlightenment, wisdom, erudition and truthful knowledge, is able to rise higher in stature and lift himself to the heavens where he achieves fulfillment of all his desires; he becomes immortal (7).

यत्र ज्योतिरजस्रं यस्मिंल्लोकेऽभ्यर्हितं तस्मिन्मां देहि स्वमानमृते लोके अक्षते अच्युते

लोके अक्षते अमृतत्वं च गच्छत्यो नमः ॥८॥

Give me an abode in that supreme place (heaven) where there is constant light (i.e., there is no darkness of ignorance), where all the creatures are served in the form of their exalted spirit, and which is immortal. Those who reside in this immortal and imperishable abode even for a short time, enjoy the nectar of immortality and eternity (called the Amrit Tattva) and become free from the fetters of this humdrum life. They attain supreme emancipation and salvation which is everlasting and imperishable. I bow most reverentially to such a wisened and enlightened soul (8).

'Blessed are the pure in heart, for they shall see God' (Bible, St. Matthew, 5/8); 'The kingdom of God is within you' (St. Luke, 17/21); 'In him we live and

move, and have our being' (Bible, Acts, 17/28); 'Trust in him at all times you people, pour out your heart before him; God is a refuge for us' (Bible, Psalms, 62/8); 'I and my father are one' (Bible, St. John, 10/30).

[Note :- The abode referred here is the heart where the soul resides. In simple terms it means that those wise people who realise that the supreme Brahma resides within their own bosom as their spirit, break free from the misconceptions of duality, see oneness and uniformity of the whole creation with the supreme Brahma, and consequentially, they lose their individuality. This removes all the reasons for selfishness, jealousy, ill-will, animosity and hatred. Obviously, this creates all-round amity and good-will which are synonymous with the nectar-like experience of contentedness and bliss. A tension free, blissful and contented existence is akin to living in a heaven on earth. Such persons die peacefully, transforming their earlier state of Jivan Mukti while alive into Videh Mukti after death.]

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Canto 2

The pronoun 'I' in this Canto refers to the Atma of the creature and not to the physical gross body which is generally regarded as a creature in this world.

प्रमलितनिजमायोऽहं निस्तुलदृशिरूपवस्तुमात्रोऽहम् ।

अस्तमिताहंतोऽहं प्रगलितजगदीशजीवभेदोऽहम् ॥१॥

[A seeker/aspirant who has witnessed or experienced his pure-self, i.e., has become enlightened, makes the following statement—] 'All my delusions and ignorances have been dissolved (i.e., removed, eliminated). I am simply an observer of the materialistic world around me (without getting involved in it). All my ego, pride, arrogance and haughtiness (Ahankar) have been destroyed. I see no distinction between the external world, the supreme Lord of the world and the creature (or all the distinctions have been dissolved into oneness and universal uniformity) (1).

प्रत्यगभिन्नपरोऽहं विध्वस्ताशेषविधिनिषेधोऽहम् ।

समुदस्ताश्रमितोऽहं प्रविततसुखपूर्ण—संविदेवाहम् ॥२॥

I am not separate from the supreme, transcendental and eternal Brahma. For me, all inhibitions and restrictions of worldly, temporal laws cease to have any meaning or relevance. I have risen above the limitations imposed by the 4 time periods in which the life of a person is divided into. I am full of measureless and boundless bliss and happiness. I am an embodiment (i.e., am well aware) of all knowledge, wisdom, enlightenment and laws or tenets of the scriptures (2).

[Note :- The 4 segments of life referred to here are the following— (i) Brahmacharya or celibacy, (ii) Grihastha or householder, (3) Vanprastha or renouncement of worldly ties and heading for the forest, and (iv) Sanyas or preparation for death by completely snapping all ties with this world.]

साक्ष्यनपेक्षोऽहं निजमहिम्नि संस्थोऽहमचलोऽहम् ।

अजरोऽहमव्ययोऽहं पक्षविपक्षादिभेदविधुरोऽहम् ॥३॥

I am only a witness to everything in this world (i.e., I am not emotionally involved in them). I have no hopes and expectations. I am steadfast, unwavering and uniformly established in my own glory and majesty. I am without old age, am eternal and immortal as well as non-dual (i.e., I do not have any opposition or competitor to my self which is the supreme Brahma personified) (3).

अवबोधैकरसोऽहं मोक्षानन्दैकसिन्धुरेवाहम् ।

सूक्ष्मोऽहमक्षरोऽहं विगलितगुणजालकेवलात्माहम् ॥४॥

I am an embodiment of the knowledge that is unique, one of its kind and truthful. I personify the essence of that supreme Truth and absolute Reality. I am the only ocean of (i.e., I am full of bountiful) bliss, contentedness, joy and happiness provided by Moksha (liberation and emancipation of the soul from this world). I am subtle and microcosmic. I am imperishable. All my virtues/qualities/attributes which define the creature of the physical world have been eliminated/destroyed/annihilated. I am noting else but the pure Atma called the soul or spirit (4).

निस्त्रैगुण्यपदोऽहं कुक्षिस्थानेकलोककलनोऽहम् ।

कूटस्थचेतनोऽहं निष्क्रियधामाहमप्रतर्क्योऽहम् ॥५॥

I am that imperishable supreme state that is beyond the purview of the three qualities, which are called the 'Triguns', inherent in a creature of the world. [That is, I have risen above the mundane and have acquired a higher, a nobler and an exalted stature.] In my abdomen (कुक्षि— or stomach) there are present many worlds called 'Lokas'. I am pure and essentially conscious in form and have a conscious nature, am free from any actions/deeds (i.e., I do not allow myself to be emotionally attached or involved in the actions/deeds that I perform in this world), and am devoid of, or free from, all doubts, confusions, debates and discussions (i.e., there is nothing called confusion, there is no doubt in my mind about my truthfulness and there is nothing to be discussed or debated on this aspect or matter) (5).

[Note :- The three qualities are— (i) Sat, i.e., good and noble qualities of righteousness and virtuousness, (ii) Raj, i.e., the second quality of passions and desire to sustain, and (iii) Tam, i.e., the lowest of the three natures of a person leading to inertia, meanness, evils etc.]

एकोऽहमविकलोऽहं निर्मलनिर्वाणमूर्तिरेवाहम् ।

निरवयवोऽहमजोऽहं केवलसन्मात्रसारभूतोऽहम् ॥६॥

I am one (i.e., without a second or alternative) and unique in all respects. I am full, whole and complete. I am pure, uncorrupt and pristine. I am an image of deliverance and emancipation. I am free of all encumbrances and coverings representing the various faults and flaws associated with this world. I am without a birth (i.e., have no beginning, therefore, I am infinite). I am the supreme Truth personified. I am the essence of that

truth and absolute reality (6).

निरवधिनिजबोधोऽहं शुभतरभावोऽहमप्रभेद्योऽहम् ।

विभुरहमनवद्योऽहं निरवधिनिःसीमतत्त्वमात्रोऽहम् ॥७॥

I am not limited to any time frame, I am self-realised, I am endowed with the best of emotion and thoughts, I am without a duality, I am macrocosmic, vast and faultless, I am without any limitations imposed by space and time, and I personify my pure-self which is called the Atma or soul or spirit (7).

वेद्योऽहमागमान्तैराराध्यः सकलभुवनह्योऽहम् ।

परमानन्दघनोऽहं परमानन्दैकभूमरूपोऽहम् ॥८॥

I am comprehensible by and realised through the study of the Vedanta (Upanishads). I am worthy of worship, adoration, contemplation and meditation. I am most beautiful in the entire cosmos. I am an image of supreme bliss, contentedness, joy and happiness. I am an image of the only embodiment of supreme ecstasy called 'Bhuma' (भूमरूपोऽहं— meaning a great deal, extreme, excessive, abundance of anything. Therefore, that ecstasy which is excessive and extreme is called Bhuma) (8).

शुद्धोऽहमद्वयोऽहं संततभावोऽहमादिशून्योऽहम् ।

शमितान्तत्रितयोऽहं बद्धो मुक्तोऽहमद्भुतात्माहम् ॥९॥

I am pure, unadulterated, non-dual and eternal Truthfulness personified. I have no beginning. I am free from the limitations imposed by the three apparent aspects of this visible creation— i.e., the Brahma, the creature and the Nature. I am free from all the fetters and ties shackling a creature to this mundane and artificial world. I am the essential entity called Atma (soul or spirit) which has a magnificent, stupendous and remarkable form which is very strange, marvelous and mysterious (9).

शुद्धोऽहमान्तरोऽहं शाश्वतविज्ञानसमरसात्माहम् ।

शोधितपरतत्त्वोऽहं बोधानन्दैकमूर्तिरिवाहम् ॥१०॥

I am uncorrupt, unadulterated and absolutely pristine pure and divine. I am the spirit called the Atma residing inside the bosom of the creature, and I am the wholesome essence (target and subject) of the eternal, truthful and ancient science of metaphysics. I am the supreme knowledge which is the subject matter of research (i.e., deep insight, contemplation and meditation) in the realm of metaphysics by seekers/aspirants. I am the only image of 'Bodh' (truthful knowledge, erudition, wisdom, enlightenment and awakening) and 'Anand' (bliss, ecstasy, joy and happiness) (10).

विवेकयुक्तिबुद्ध्याहं जानाम्यात्मानमद्वयम् ।

तथापि बन्धमोक्षादिव्यवहारः प्रतीयते ॥११॥

I am possessed of wisdom, erudition and intelligence. I know and realise that the entity called the Atma/soul/spirit is 'Advaitya', i.e., is basically non-dual, but in spite of that awareness I have ties. I desire emancipation and salvation because I have a physical body. [That is, though I know that there is no distinction between my soul and the su-

preme macrocosmic Soul which has manifested itself into so many varieties of creatures in this cosmos, I still have to maintain a façade of worldly formality because I have a physical body, live in a physical world and have to interact with it all the time till I abandon my cage and get liberation from its walls. Till that moment I have to comply with the norms of behaviour as laid down for me while I live in my present abode of this body. So, inspite of knowing all the facts I still have to adhere to the rules and regulation pertaining to my present habitat of the gross body, because breaking of rules is not a good trait.] (11).

निवृत्तोऽपि प्रपञ्चो मे सत्यवद्भाति सर्वदा ।

सर्पादौ रज्जुसत्तेव ब्रह्मसत्तेव केवलम् ।१२॥

In my eyes of wisdom, all delusions, ignorance and hallucinations have ceased to exist. But all of them appear to be apparently true to my gross eyes of perception in the same way that ignorance and illusions make me believe that the rope is a snake. In fact, the only truthful authority is the supreme, transcendental Brahma (12).

प्रपञ्चाधाररूपेण वर्ततेऽतो जगन्न हि । यथेश्वरससंव्याप्ता शर्करा वर्तते तथा ।१३॥

अद्वयब्रह्मरूपेण व्याप्तौऽहं वै जगत्त्रयम् । ब्रह्मादिकीटपर्यन्ताः प्राणिनो मयि कल्पिताः ।१४॥

Illusions and false imaginations are the basis of existence of the present visible world in its current form. Actually speaking, the world, as is visible, has no truthful and real existence. Even as sugar and sweetness are intrinsic to sugar-cane and are inherently and invisibly present in the latter, the non-dual Brahma is present (pervades and permeates) in the whole of the three worlds— the celestial, the terrestrial and the subterranean. It is therefore imaginable that it is present even in such lowly and humble creatures such as insects, flies and worms because they are part of creation (13-14).

बुद्बुदादिविकारान्तस्तरङ्गः सागरे यथा । तरङ्गस्थं द्रवं सिन्धुर्न वाञ्छति यथा तथा ।१५॥

विषयानन्दवाञ्छा मे मा भूदानन्दरूपतः । दारिद्र्याशा यथा नास्ति संपन्नस्य तथा मम ।१६॥

ब्रह्मानन्दे निमग्नस्य विषयाशा न तद्भवेत् । विषं दृष्ट्वाऽमृतं दृष्ट्वा विषं त्यजति बुद्धिमान् ।१७॥

This world is transient and temporary as the bubble and waves in the ocean. Just like the creature living in the currents and waves arising in the ocean do not wish to have (or yearn for) water, I too do not have any desire or attraction for the pleasures of the objects of this materialistic world because I am an embodiment of supreme joy, happiness and contentedness.

Even as a rich man has nothing to fear from poverty, I have no fear from the objects of pleasure in the world pertaining to my sense organs (that they would somehow trick me into their trap and cause sorrow and misery for me) because I am engrossed in the supreme bliss derived from the knowledge of Brahma. Wise persons abandon poison when they see both the poison and Amrit (elixir of immortality) and have the option to choose between the two (15-17).

आत्मानमपि दृष्ट्वाहमनात्मानं त्यजाम्यहम् । घटावभासको भानुर्घटनाशे न नश्यति ।१८॥

देहावभासकः साक्षी देहनाशे न नश्यति । न मे बन्धो न मे मुक्तिर्न मे शास्त्रं न मे गुरुः ।१९॥

When I see the Atma, I abandon/forsake all that is not Atma. [That is, when I find the

truth, I forsake all that is false and illusionary]. Even as the Sun which shines on a pitcher is not harmed or effected when the latter is broken, the witness-to-all supreme Soul called Parmatma or Brahma does not perish when the body dies. [This supreme soul was present before the body came into existence and will remain even after the body perishes]. I have no shackles tying me down, nothing to be liberated from. I don't need any scripture or teacher to guide and advise me (18-19).

[Note :- This last sentence does not mean that the seeker/aspirant is arrogant, haughty and proud of his knowledge, wisdom or enlightenment. It simply means that once the purpose of reading scriptures and seeking guidance of teachers is achieved, that is, as soon as the seeker realises his true identity of being the supreme Atma or spirit and not the physical gross body, that this Atma is non-separable from the parent soul called Brahma, that it is eternal and imperishable, then all his ignorance, falsehoods and erroneous perceptions are overcome. He becomes truly enlightened and self-realised. Just like an acclaimed scientist need not go back to school to study science, such erudite and accomplished seeker/aspirant need no further spiritual guidance. But let us beware— this enlightenment precludes falsehoods, pretensions, imposterings, deceits and conceits of all kinds.]

मायामात्रविकासत्वान्मायातीतोऽहमद्वयः । प्राणाश्चलन्तु तद्धर्मैः कामैर्वा हन्यतां मनः ॥२०॥

आनन्दबुद्धिपूर्णस्य मम दुःखं कथं भवेत् । आत्मानमञ्जसा वेऽपि क्वाप्यज्ञानं पलायितम् ॥२१॥

All these are myriad variations and extension of 'Maya' (delusions, illusion, ignorance, hallucinations) whereas I am the Atma/soul/spirit which is beyond the purview and reach of Maya. I am non-duality personified. The vital life sustaining wind called 'Pran' might leave the body, the mind might get corrupted and ruined due to its wayward tendencies and corrupt desires, but how can I be subjected to miseries and sorrows, torments and tribulations being wholesome as I am in truthful knowledge, wisdom, bliss and happiness? I have come to acquaint myself first hand with the Atma in its pristine form, without any external intervention or any extraneous considerations. Goodness only knows where my ignorance has run away once this truthful knowledge has dawned on me? (20-21).

कार्त्तृत्वमद्य मे नष्टं कर्तव्यं वापि न क्वचित् । ब्राह्मण्यं कुलगोत्रे च नामसौन्दर्यजातयः ॥२२॥

स्थूलदेहगता एते स्थूलान्निन्नस्य मे नहि । क्षुत्पिपासान्ध्यबाधिर्यकाम—क्रोधादयोऽखिलाः ॥२३॥

लिङ्गदेहगता एते ह्यालिङ्गस्य न सन्ति हि । जडत्वप्रियमोदत्वधर्माः कारणदेहगाः ॥२४॥

All my emotion that 'I am the doer' have been completely eliminated or annihilated, and I have nothing left to complete or do. The feeling of seniority of birth as a Brahmin, having a charming name and a higher caste are limited to the gross body of the creature. Verily, I am absolutely separate from all things gross, and consequentially from such narrow minded outlooks as belonging to higher class or a lower class. The sense of hunger, thirst, blindness, deafness, desires, anger, etc. are all related to the gross body consisting of the sense organs of perception and action. I am free from this body because my true identity is not the body but the Atma. I do not have any of these shortcomings or faults or blemishes in me. It

is the gross body that is lowly, humble, gross and inane. To endear, to feel loved and various enjoyments are the functions of the gross body (and not of the subtle Atma) (22-24).

न सन्ति मम नित्यस्य निर्विकारस्वरूपिणः । उलूकस्य यथा भानुरन्धकारः प्रतीयते ॥२५॥

स्वप्रकाशे परानन्दे तमो मूढस्य जायते । चतुर्दृष्टिनिरोधेऽध्रैः सूर्यो नास्तीति मन्यते ॥२६॥

तथाऽज्ञानावृतो देही ब्रह्म नास्तीति मन्यते । यथामृतं विषाद्विन्नं विषदोषैर्न लिप्यते ॥२७॥

My real form and nature are eternal, truthful, flawless and faultless. Hence, the characteristics mentioned in the last sentence above are none of my features. Even as the Sun appears dark to the owl, foolish and ignorant persons see darkness of ignorance even in the self-illuminated supreme bliss symbolised by the Atma and truthful knowledge.

Just like the people erroneously think that there is no Sun in the overcast, cloud-covered sky, stupid people, shrouded in a veil of ignorance, say that (or believe that) there is no such entity as Brahma. Just like Amrit (nectar of life) is a totally different entity (proposition) from poison and is therefore not adversely effected by the latter's negative traits (of being a 'killer' of creatures), I, the Atma, too am distinct from all that is gross and inane. Naturally, therefore, all the faults, flaws, shortcomings and negative attributes associated with 'all things gross' do not touch me or affect me at all (25-27).

न स्पृशामि जडाद्भिन्नो जडदोषान् प्रकाशतः । स्वल्पापि दीपकणिका बहुलं नाशयेत्तमः ॥२८॥

स्वल्पोऽपि बोधो निबिडं बहुलं नाशयेत्तथा । कालत्रये यथा सर्पो रज्जौ नास्ति तथा मयि ॥२९॥

अहंकारादिदेहान्तं जगन्नास्त्यहमद्वयः । चिद्रूपत्वान्न मे जाड्यं सत्यत्वान्नानृतं मम ॥३०॥

Even as a small light of the lamp can remove the deepest of darkness, the triflest of truthful knowledge has the potential to destroy the gravest of darkness caused by ignorance (i.e., it acts as an antidote to darkness).

Just like there is no snake in a rope in all dimensions of time (i.e., whether in the past, in the present or in the future), the whole world extending from 'Ahankar' (pride, ego, haughtiness, arrogance) to this inane and gross 'body' has no existence in my pure and truthful form in any given frame of time— i.e., it was not in the past, it is not in the present and will not be in the future. My only truthful form is 'Advaitya' (non-dual Brahma). I am an embodiment of pure enlightenment and am pure consciousness personified. Hence there is no grossness, inertia, dullness and stupidity in me whatsoever. I am an image of Truth. Hence there is no falsehood, conceit, deceit and imposter in me. I am a personification of bliss, ecstasy, joy and happiness unbound (28-30).

आनन्दत्वान्न मे दुःखमज्ञानाद्भाति सत्यवत् । आत्मप्रबोधोपनिषन्मुहूर्तमुपासित्वा न स

पुनरावर्तते । न स पुनरावर्तत इत्युपनिषत् ॥३१॥

Since I am a personification or an image of 'Anand' (joy, happiness, bliss, ecstasy), there is no sorrow, anguish, grief, pain, torment and tribulation in me. All these emotions are of temporal, worldly nature and are felt only out of ignorance and misconceptions. Anyone who witnesses (i.e., comes to know, understands, learns and acquaints himself with) the knowledge enshrined in this 'Atmaprabodha Upanishad' does not come back into this world again. [That is, an enlightened and wise person will never fall back in the pit repre-

senting this world once he has been able to get out of its darkness and has witnessed the sunlight of knowledge propounded by this Upanishad]. Such is this Upanishad and its potential teachings (31).

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*__*__*__*

‘For what is a man profited, if he shall gain the whole world and loose his own soul? Or what shall a man give in exchange for his soul’ (Bible, St. Matthew, 16/26, St. Mark, 8/36).

‘If those bear thy cross cheerfully, it will bear thee’ — (Thomas A Kempis).

‘He who knows others is wise; He knows himself is enlightened.

Whosoever stands on tiptoe does not stand firmly. Whosoever stands with legs astride will not advance. Whosoever wants to shine will not be enlightened. Whosoever wants to be someone will not become resplendent. Whosoever glorifies himself does not accomplish works. Whosoever boasts of him self will not be exalted.

For Tao he is like kitchen refuse and a festering sore. And all the creatures loathe him. Therefore, whosoever has Tao does not linger with these. Going back to the origin is called peace; it means reversion to destiny. Reversion to destiny is called eternity He who knows eternity is called enlightened.’ — Lao Tzu

‘Enlightenment does not come from extensive study or by learned discussions or through application of the intellect. It come of its own when one intensely yearns/longs for self-realisation, but not unless the mind has turned away from evil and has learnt to control itself and be at peace with the world.’ (Kathopanishad, 1/2/23-24)

‘After asserting that faith is converted into knowledge by inner experiences and being asked by a priest how he could then sing the ‘credo’ at High Mass, he replied by singing in a loud voice— Cognosco Unum Deum Patrem Omnipotentem (i.e., I know the one God, omnipotent Father).’ —Br. Giles of Assisi

‘My ears are turned (or tuned to hear him), my eyes (to see or observe him). The light that is established and shining in my heart (wishes to know him). My mind, which receives far away objects (i.e., which accepts all sorts of stimuli and information even from the farthest corner of imagination) hastens (towards him). What shall I declare or pronounce? How shall (or can) I comprehend him?’ —Rig Veda, 6/9/6

*__*__*__*

Rig Veda's/ऋग वेदिक Nirvanopanishad/निर्वाणोपनिषद्

‘Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him’ (Bible, Epistle of John, 1/2/15).

‘He who has become liberated in this life gains liberation in death and is eternally united with Brahma, the absolute reality. Such a seer will never be reborn.’ ‘The knower of the Atma (pure consciousness) does not identify himself with the body, he rests within it as if within a carriage. If people provide him with comforts and luxuries, he enjoys them and plays with them like a child. He bears no outward mark of a holy man. He remains quite unattached to the things of this world.’ —Adi Shankaracharya

‘From appearance lead me to reality, from darkness lead me to light, from death lead me to immortality’ (Brihad Aranyakya Upanishad, 1/3/28).

In this Upanishad, the characteristic features, qualities, virtues, the way of life and the sacraments to be observed by a ‘Sanyasi’ (i.e., one who has taken a sincere and honest vow of total renunciation from this world and lives life of a recluse; an ascetic living in a forest preparing for death, spending his time in observing austerities, doing penances and meditation, contemplating upon his pure-self and studying the scriptures to gain knowledge and enlightenment) are described in detail along with their significance, symbolism and metaphysical aspects. The word ‘Nirvan’ means liberation and deliverance, emancipation and salvation, extinguishing of all worldly attachments and allurements, to be of calmed desires and free from yearnings, to be freed from the bondage of existence in this temporal, mundane and illusionary world. This Upanishad, therefore, highlights the virtues, qualities and mental outlooks that a seeker/aspirant for the final liberation and deliverance from the fetters that tie him to this world should possess as well as the paths and the sacred sacraments that he ought to follow. It has only one Canto listing 88 such qualities or virtues.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

अथ निर्वाणोपनिषदं व्याख्यास्यामः ।^१ परमहंसः सोऽहम् ।^२ परिव्राजकाः पश्चिमलिङ्ग ।^३
मन्मथक्षेत्रपाला ।^४ गगनसिद्धान्त ।^५ अमृतकाल्लोलनदी ।^६ अक्षयं निरञ्जनम् ।^७ निःसंशयः

ऋषिः १ निर्वाणो देवता १° निष्कुलप्रवृत्तिः १° निष्केवलज्ञानम्^{११}।१-११॥

Now the Upanishad named 'Nirvano' is being described here (1). 'I am a 'Paramhansa' (i.e., a seeker or aspirant of the highest order who is most enlightened and wise; a truly realised individual). I am that (Brahma) [That is, I have become enlightened enough to realise that my true identity is the Brahma]' (2).

Renunciates called 'Parivrajak' (another word for a Sanyasi) are marked by symbols indicative of the last stage of life of total and sincere detachment from this world in preparation for the final exit from this temporal, mundane, mortal and artificial world. But these symbols are not present in the seeker/aspirant who is called 'Paschimling' (see note below) (3).

They (Paramhansa and Parivrajaks) are like the guardians with the mandate to check 'Kamdeo-cupid' who is called 'Manmath'. The latter is the patron God of yearnings, longings, lust, passions, desire, amorous tendencies etc.. Here it means that these seekers or aspirants can overcome these traits which are inherent and natural tendencies of ordinary worldly creatures and are, by nature, present in their mind and heart as their integral part. [That is why cupid is called 'Manmath' — one who lives in the mind and heart of the creature and churns it, keeps it restless and agitated] (4).

They follow the principle of the sky— i.e., they are without any attachments of any kind, have a fathomless depth of thought and reasoning, vastness and broadness of perspective of things around them (5).

They are like a river of 'Amrit' (elixir of eternity and bliss) which has swift currents. [A 'river with swift currents' indicates that all the good virtues are swelling in their heart, the water symbolising all the noble virtues is full to the brim, it is clear and in abundance. A swiftly flowing river has clean water as opposed to a stagnant and slow flowing river, a river that is turbid and murky, sluggish in its flow and whose water has dried up or become slushy. Such a river is not considered pure and unpolluted] (6).

Their (seeker's or aspirant's) form and nature is imperishable, eternal, faultless, holy and divine (7).

Their honoured teacher or moral preceptor (Rishi) is symbolised by 'the absence of doubts, confusions, vexations and perplexities' of all kind. [That is, they don't have any doubt or confusion; they are fully convinced that what they know is the ultimate and correct Truth and Reality; they are wise, erudite, informed and enlightened] (8).

'Nirvan' (freedom, liberation and deliverance from the bondage of existence which is tantamount to extinguishing of worldly desires and hopes) is their God. [They worship, adore, honour, and pointedly aim to achieve these qualities] (9).

Their behaviour and demeanours transcends the barriers of class, creed, caste, and clan. [For them, all the creatures irrespective of their birth, vocation and colour etc. are equal. There is no one higher or lower, respectable or despicable for them. They are equanimous in their outlook. Their behaviour does not seem to conform to traditional patterns of behaviour followed by an ordinary person. But at the same time they have

transcended such mundane consideration of adhering to established norms of behaviour and conduct because they see the world through the subtle eyes of the Atma and not through the gross eyes of the body.] (10).

They are aware of the ultimate truth and absolute reality which is one, the only one, and without any name, attributes, denominations, degrees, qualities, titles, honours and designations (11). [1-11]

[Note :- The word 'Pashimling' (पश्चिमलिङ्ग) in verse no. 3 means those renunciates/ascetics/recluses who may not have any external marks of an ascetic or recluse such as carrying of a water pot or staff generally carried by a mendicant or wearing a tuft of hair on the head or wearing ochre clothes etc., but internally they possess all the qualities, attributes, virtues and characteristics of a true renunciate ascetic or recluse. They are recognised as a hidden or subtle image of Lord Vishnu who is apparently concealed in their bosom (heart) instead of being visible externally in the form of certain symbols or marks which characterise a 'Sanyasi'. A Sanyasi is regarded as an image of Lord Vishnu par-se. Sanyas is the last and the fourth stage in the life of a man. A true 'Sanyasi' is different from an imposter vagrant who passes off as a holy, pious and devout mendicant.]

ऊर्ध्वान्मायाः १२ निरालम्बपीठः १३ संयोगदीक्षा १४ वियोगोपदेशः १५ दीक्षासंतोषपावनं
च १६ द्वादशादित्यावलोकनम् १७ विवेकक्षा १८ करुणैव केलिः १९ आनन्दमाला १०
एकान्तगुहायां मुक्तसनसुखगोष्ठी ११ अकल्पितभिक्षाशी १२ हंसाचारः १३ सर्वभूतान्तर्वर्ती
हंस इति प्रतिपादनम् १४ १२-२४॥

They practice and strive to attain the highest stature (12). They do not have a permanent location and habitat or a place of residence (13). To be with the Lord, to be one with the supreme, transcendental Being is their only initiation and aim in life (14). Their only teaching is to be detached from and remain dispassionate towards the world, to completely renounce it with sincerity, and to keep away from its allurements (15).

After being initiated (i.e., having chosen the path leading to oneness with God and having renounced the world completely), their only activity is to be contented and satisfied with whatever they have, or comes their way (16).

They visualise all the 12 Adityas (Suns) simultaneously. [These 12 mythological Suns rise together at the time of the dooms-day when the creation is being annihilated. Here it means that the Sanyasis can foresee death and extinction of existence right in front of their mental eyes. This prevents them from being indulgent towards this materialistic and artificial world] (17).

They protect themselves by their wisdom, erudition, truthful knowledge and enlightenment (18). To show mercy and have compassion are their normal behavioural pattern and playful activity. [That is, they enjoy doing it] (19). Bliss, joy and happiness emanating from their heart is like a garland for them. [That is, these virtues are their ornamentation and they adorn them] (20).

To sit quietly in a calm, serene, secluded and lonely place is like a meeting or community affair for them. [That is, they prefer solitude] (21). Uncertain food that is not prepared by them but received as alms or charity is their meal. [That is, they keep satisfied with whatever they get by begging in the form of food. Their meals are not certain ; they do not know whether they will get them at all or not. That entails control of their taste buds and yearnings for delicious food. They eat only to sustain themselves] (22).

Their behaviours and demeanours are like a Swan. [That is, they accept good things and forsake all that is considered bad even as a Swan is supposed to drink only milk and leave water aside; it also is famous for picking pearls from sundry other jewels] (23). Their firm belief, conviction and proclamation is that the Atma (soul, spirit) which resides inside the bosom of all creatures is the symbolic Swan (or it is similar in characteristics to the Swan which picks up only good thinking and leaves behind bad things from whatever it is offered— i.e., it is uncorrupt, pure, wise, erudite and divine in essence) (24).

धैर्यकन्या १५ उदासीनकौपीनम् १६ विचारदण्डः १७ ब्रह्मावलोकयोगपट्टः १८ श्रियां पादुका १९
परेच्छाचरणम् १० कुण्डलिनीबन्धः ११ परापवादमुक्तो जीवन्मुक्तः १२ शिवयोगनिद्रा च
खेचरीमुद्रा च परमानन्दी १३ निर्गुणगुणत्रयम् १४ विवेकलभ्यम् १५ मनोवागगोचरम् १६
अनित्यं जगद्यज्जनितं स्वप्नजगदभ्रगजादितुल्यम् १७ तथा देहादिसंघातं मोहगुणजालकलितं
तद्रज्जुसर्पवत्कल्पितम् १८ विष्णुविध्यादिशताभिधानलक्ष्यम् १९ अङ्कुशो मार्गः शून्यं न संकेत २०
परमेश्वरसत्ता २१ सत्यसिद्धयोगो मठः २२ अमरपदं न तत्स्वरूपम् २३ आदिब्रह्मस्वसंवित् २४
अजपा गायत्री २५ विकारदण्डो ध्येयः २६ ॥२५—४६॥

Patience, forbearance and fortitude are their (an ascetic's or a Sanyasi's) 'bedding or quilt'. [That is, they symbolically take rest or rely on, find solace and strength in these qualities which act as their bed or a resting place as well as their cover or a protective shield] (25). The tendency to be indifferent towards this artificial and materialistic mundane world is their 'loin cloth' (26). Righteous and judicious thoughts are their 'stick' (staff, rod, scepter) (27); constant sight which is focused on the supreme Brahma is their 'ascetic's robe' (28); riches, wealth and prosperity is like a 'foot-wear' for them (i.e., they don't give these things any value or pay attention to the worldly riches. Rather, they treat the world's comforts with contempt) (29). They keep their body not because they wish to possess it but because it is the desire of the supreme Lord that they do so (30).

A closed Kundalini¹ is the fetter that shackles them to this body (i.e., they endeavour to open the closed Kundalini and unleash the divine energy trapped inside it) (31). They are free from the worldly tendency to find fault with others and criticise them. They are deemed to be liberated and delivered from the bondages that tie an ordinary man to this humdrum world of artificiality even though they live in this temporal world like an ordinary man (32). To be 'one' with the auspicious Lord is their 'sleep'. Both during this kind of symbolic sleep as well as in the Yogic posture called 'Khechari Mudra'², they experience supreme and eternal bliss (33). They are beyond the reach and purview of the so-called 'Trigun'³ (i.e., they are not affected by any of the three basic characteristics that are

integral to a man and drive the behaviour of an individual in this world) (34).

Now Brahma is being referred here— He (Brahma) can be realised by wisdom and discrimination (35); he is not accessible by, or is a subject matter of, either the speech or the mind (i.e., by debates, scholarship, expertise in scriptures etc.) (36).

This world is mortal, transient, artificial and illusionary. Those who are created (born) here are like the world in a dream, or are like the figures of elephants etc. formed by the ever changing shapes of the clouds in the sky (37). This body and its company (i.e., the various sense organs, the kith and kin of a person) are all tarnished by the faults or flaws such as ‘Moha’ (attractions, infatuations, attachments, delusions, ignorance, hallucinations, misconceptions). The entire world, with its accoutrements, is as illusionary as the conception of a snake being present in a length of a rope (38).

Brahma with hundreds of names such as Vishnu, Brahmaa etc. is the ultimate target (aim) to strive for by a creature (39). The way to attain Brahma is to keep control over the sense organs of the body (i.e., exercise self-restraint). The path to Brahma is not without a direction (i.e., there are well laid down guidelines to realise Brahma, and it is not a blind alley) (40). The supreme, transcendental Lord is the ultimate authority (41). The truthful and accomplished Yoga (here meaning austerity, penances, hardship and stern vows directed to achieve success in realising and attaining Brahma, contemplation and mediation upon him, diligence and sincere endeavours to realise him) is like an abbey or monastery for a Yogi (ascetic) (42).

‘Amar Pad’ (the state of being immortal and eternal) is not the truthful and essential form of Brahma⁴ (43). True ‘Gyan’ (enlightenment, wisdom and knowledge) is the awareness (or being conscious) of the fact that ‘Brahma’, who was present in the beginning, and the ‘Self’ (i.e., the Atma of the Sanyasi or ascetic) are the one and the same (44). Constant remembrance of this fact is akin to the constant repetition of the famous Gayatri Mantra⁵ (45). The targeted aim is to overcome all types of flaws, faults and blemishes that mire the individual and shackles him to this world (46) [25-46].

[Note :- ¹Kundalini— the word means ‘coil like’. According to Yoga philosophy, the subtle energy centre of the body is in a spiral form located at the base of the spine. Its energy is trapped unless the spinal cord’s central thread called ‘Shushma’, which is blocked at the lower end under normal circumstances, is unclogged by Yoga. When this happens, the spiritual energy trapped inside the Kundalini snakes up this nerve and rises up into the head, leading to immense self bliss of a spiritual dimension. Details of the various energy centers are described in an appendix no. 7 of this book.

²Khechari Mudra— this is also a Yogic posture. In this, the tongue is inverted and tucked in the inside of the palate, pointing inwards. The eyes are closed and the iris is focused at a point midway between the eyebrows. This posture is said to free one from hunger, thirst, sleep, fatigue etc..

³The Triguna present in a creature are the basic, inherent qualities such as— (i) ‘Sat’— which is considered as the best quality leading to noble thoughts and acts,

(ii) 'Raj' — this is the medium quality leading to worldly passions, and (iii) 'Tam' — this is the meanest of the 3 qualities producing evil tendencies.

⁴By saying that 'Amar Pad' or an immortal state is not the same as the Brahma, the sage means that the ultimate aim of the soul is to merge itself with the cosmic Soul and stop yearning for immortality as a separate form of existence like those of so many Gods. To be one with Brahma is a state when the soul's very existence is exhausted by its merger with the supreme Soul, a form of salvation called 'Kaivalya' — as opposed to Sarupya (सारूप्य), Sayujya (सायुज्य), Salokya (सालोक्य) and Samipya (सामीप्य) types of Muktis (salvation) sought after by the followers of Dwatiya philosophy (i.e., those who belief in duality). This final plunging of the individual soul with the cosmic Soul is called 'Kaivalya' (कैवल्य) form of salvation.

⁵The famous Gayatri Mantra is 'OM BHUBHUVAH SWAHA TATSAVITURVARENYAM BHARGO DEVASYA DHIMAHI DHIYO YONAH PRACODAYAT' (Rig Veda 3/62/10; Sam Veda 1462; Yajur Veda 3/35, 22/9, 30/2, 36/3) (The meaning of the Gayatri Mantra in full is as follows— 'OM salutation! OM is the supreme, transcendental Brahma. He is the Lord of the earth, the sky and the heavens. That Brahma is luminous like the Sun. He is the best, most excellent, most exalted divine entity who is a destroyer of sins. May he inspire, infuse and propel our intellect with wisdom, erudition and enlightenment so that we are purified and move on the righteous path, have noble thoughts and follow noble deeds.'])

मनोनिरोधिनी कन्था १^७ योगेन सदानन्दस्वरूपदर्शनम् १^८ आनन्दभिक्षाशी १^९
महाश्मशानेऽप्यानन्दवने वासः १^० एकान्तस्थानम् १^१ आनन्दमठम् १^२ उन्मन्यवस्था १^३
शारदा चेष्टा १^४ उन्मनी गतिः १^५ निर्मलगात्रम् १^६ निरालम्बपीठम् १^७ अमृतकल्लोलानन्दक्रिया १^८
पाण्डुरगगनमहासिद्धान्तः १^९ शमदमादिविद्यशक्त्याचरणे क्षेत्रपात्रपटुता १^० परावरसंयोगः १^१
तारकोपदेशः १^२ अद्वैतसदानन्दो देवता १^३ ॥४७—६३॥

Self control or self restraint (or leashing) of the wayward, restless and reckless nature of the mind, which is in a constant state of flux, is like a quilt or a mattress for a Sanyasi (a renunciate) or an ascetic (47). They remain ever engrossed in meditation and constantly have a divine and subtle view of the eternally blissful Brahma (48). Bliss, joy, ecstasy and happiness are like staple food for them (49). They reside in a cemetery or a cremation ground with the same pleasure and ease that they get from residing in a forest of joy called 'Anand Van' (50).

Serene, calm, secluded and lonely places are their monasteries or abbeys (51-52). They remain certain, steadfast, unwavering, free from all doubts and confusions (53). Their efforts and demeanours are a source of illumination and inspiration for others (54). Their fate is certain and pre-determined (55). Their body is sinless, holy and free from all the tainting effects which generally affect a gross body of an ordinary creature (56). They have no permanent seat or abode (i.e., they remain free from any attachment to a place) (57).

To remain active in the currents of joys and bliss in an ocean of Amrit (symbolising the elixir of eternity as well as of eternal bliss) is their normal activity (58). Their great

philosophy is the example of the vast space or sky which is all-encompassing and fathomless. [The sky or deep space is the subtlest of the 5 basic elements constituting the cosmos; the word sky or space symbolises Brahma by its vastness, omnipresence, the qualities of being non-attached to anything inspite of being all-encompassing, all-pervasive and all-permeating, and of being emptiness as well as of being fullness] (59).

They are very diligent and experts in the practice of such excellent qualities as ‘Sham and Dam’ (equality, forbearance, fortitude, tolerance and self-restraint) depending upon the place, time, circumstance and people (60).

To be one with the supreme, transcendental entity (Brahma), and endeavour to accomplish this ultimate oneness with the supreme reality (61), is their preaching for the deliverance of the soul from this world and its liberation from the shackles that tie it to the latter. [This is the principle or tenet that they preach] (62). Their God is the Advaitya concept of the non-dual Brahma which is eternally blissful and beatitude personified (63). [47-63].

नियमः स्वान्तरिन्द्रियनिग्रहः १४ भयमोहशोकक्रोधत्यागस्त्यागः १५ परावरैक्यरसास्वादनम् १६
अनियामकत्वनिर्मलशक्तिः १७ स्वप्रकाशब्रह्मतत्त्वे शिवशक्तिसंपुटितप्रपञ्चच्छेदनम् १८ तथा
पत्राक्षाक्षिकमण्डलभावाभावदहनम् १९ बिभ्रज्याकाशाधारम् २० शिवं तुरीयं यज्ञोपवीतम् २१
तन्मया शिखा २२ चिन्मयं चोत्सृष्टिरण्डम् संततोक्षिकमण्डलम् २३ कर्मनिर्मूलनं कथा २४
मायाममताहंकारदहनम् २५ श्मशाने अनाहताङ्गी २६ निस्त्रैगुण्यस्वरूपानुसन्धानं समयं भ्रान्तिहननम् २७
कामादिवृत्तिदहनम् २८ काठिन्यदृढकौपीनम् २९ चिराजिनवासः ३० अनाहतमन्त्रं अत्रिकिययैव
जुष्टम् ३१ स्वेच्छाचारस्वस्वभावो मोक्षः ३२ परं ब्रह्म प्लववदाचरणम् ३३
ब्रह्मचर्यशान्तिसंग्रहणम् ३४ ब्रह्मचर्याश्रमेऽधीत्य वानप्रस्थाश्रमेऽधीत्य स सर्वसंविन्न्यासं
संन्यासम् ३५ अन्ते ब्रह्माखण्डाकारम् ३६ नित्यं सर्वसंदेहनाशनम् ३७ ॥६४-८७॥

To exercise control or restraint over their sense organs is the rule that renunciate ascetics follow (64). To abandon fear, consternations, all types of attachments and endearments, sorrows and grief as well as anger and wrath, is their true renunciation (65). They enjoy the divine taste of being (feeling) one with the supreme, transcendental Brahma (66). Their stupendous, potent, powerful but subtle strength lies in the fact that they neither attempt to exert control over anyone (i.e., they don't try to lord over others or forcefully exert or thrust their authority upon anyone like a master or a senior, they do not coerce others) nor treat anyone with contempt or disdain (i.e., they show respect to everyone and honour their dignity, self respect and independence) (67).

They destroy (i.e., get rid of) this illusionary, misleading and entrapping but apparently real-looking, majestic and fascinating world, which is actually hollow like a cavity or an empty pot but cupped (enclosed, surrounded) and punctuated (infiltrated, impregnated) on all the sides by ‘Shiva and Shakti’¹ (शिव शक्ति सम्पुट) with the help of the awareness and knowledge of the self-illuminated, self-evident essential and ultimate truth called Brahma. [That is, with the light of truthful knowledge of Brahma with erudition and wisdom, with judicious discrimination and application of rational thinking and logic, they are able to destroy the darkness represented by the cavity, pit or hollow which is covered on

all the sides by the veil or curtain of delusions and ignorance. The pot or the cavity here symbolises the hollowness of the world, the darkness represents the ignorance of the creature, the emptiness of the pot or the cavity represents the faulty nature or vanity of this world, and the self-illuminated essence symbolises the supreme Brahma. The ‘Shiva and Shakti’ are a metaphor for the male and female aspects of nature which symbolises passions and the subtle intention to carry forward the process of procreation. The ‘Sanyasi’ is able to see the presence of the divine Brahma in the entire creative process of Nature. That is, he sees Brahma and not lust and passions in this process] (68).

They (renunciate ascetics or Sanyasis) have accomplished the complete annihilation or burning of all their emotions and feelings pertaining to the presence or the absence of the three type of bodies of a creature— viz., the casual body (पत्रा), the subtle body (अक्ष) and the gross body (अक्षी). [That is, they are not affected either by the sensory perceptions and feelings of the gross body consisting of the 5 sense organs and 5 organs of action², by the restlessness and agitation caused by the subtle body consisting of the mind, which is constantly in a state of flux, and the intellect which tries hard to think, rein in and guide the other 2 bodies of the creature, or the casual body which traps the various ‘Vasanas’ (inherent desires of the creature) and ‘Vrittis’ (inherent tendencies)³. In short, such persons are aloof and independent of these bodies because they have realised that their ‘True self’ is the Atma and not these three bodies] (69).

They wear the sky. [That is, they consider themselves as vast and limitless as the sky, and therefore, their attire is the sky itself. They do not need any other cloth over their body. They cover themselves with the sky] (70).

The presence of Shiva (symbolising the supreme truth and bliss) in the 4th state of existence called the ‘Turiya state’⁴ is like the sacred thread for them (71). Shiva’s counterpart ‘Maya’, meaning supreme cosmic energy having stupendous potential and powers which was responsible for this creation, is the symbolic tuft of coiled hairs called ‘Shikha’ on their head. [That is, the head glows with a radiant, divine halo effusing from their bodies. This ‘Shikha’ acts like an antenna to catch and harness the immeasurable source of cosmic energy surrounding them. The ‘Shikha’ helps to concentrate this divine energy in them.] (72).

Being wise, enlightened and realised, the entire animate as well as the inanimate creation is nothing but a manifestation or revelation of the supreme, omnipresent, immanent Brahma for them (73). Their preaching/discourse is not to be tied down by one’s deeds and actions (i.e., not to be unduly bothered about the deeds and the fruits of any action). This means, inter-alia, the deeds should be done with a sense of total detachment and selflessness, not with a particular benefit or reward in sight. The deeds should not be done with any vested interest in mind (74). To burn their ‘Maya’ (delusion, ignorance, hallucination, misconception), ‘Mamta’ (endearments, attachments and attractions) and ‘Ahankar’ (ego, pride, haughtiness, arrogance) (75), they roam about in cemeteries or cremation grounds like a vagabond and a carefree mendicant (76).

Those who are beyond the purview and reach of the three ‘Gunas’ (basic qualities inherent in a creature— Sat, Raj and Tam; see note to verse no.25-36 above), those who spend their time in contemplating and meditating on the essence and true form and nature of the pure-self, those who try to diligently eliminate or get rid of delusions, misconceptions and falsehood of all kinds (77), those who continuously burn (annihilate or vanquish) Kaam (lust, passion, desires etc.) and other such ‘Vrittis’ (inherent tendencies of the creature) (78), those who wear the loin cloth and rigidly follow the principles of continence and self-restraint (79), those who wear deer-skin as garment for a prolonged time (80), those who enjoy the subtle cosmic sound of music or divine resonance called the ‘Naad’ which manifests itself in the divine word (Mantra) OM even when anyone is apparently not chanting it (81), those who roam/wander freely without any attachments of any kind and go wherever they wish— these attributes of an ascetic or Sanyasi are akin to their being liberated and freed from a set pattern of worldly behaviours which tantamount to bondages for them (82).

Those ascetics or Sanyasis who aim for the supreme, transcendental Brahma, use the ‘boat’ of truthful knowledge, wisdom and erudition to reach that supreme entity (83). To begin with, they attain peace and tranquility by observing celibacy and continence— a process called observance of the vows of Brahmacharya (84). When they enter the 3rd stage of life and adopt the vows of Vaanprastha (i.e., renounce their worldly attachments and links with the household, handover their responsibilities to their kith and kin, and head for the forest), they continue with the process of ‘studying’, i.e., thinking, contemplating, meditating, concentrating and always focusing their attention towards the realisation of the supreme truth which is their pure-self as well as Brahma, a process that was more formal and limited to studying of the scriptures during the 1st phase of life called ‘Brahmacharya’ that they had adopted earlier on in life before entering the 2nd phase called the householder or ‘Grihastha’ phase, but which has now been broadened to include the actual aim of such scriptural studies, which is the attainment of freedom for the soul from all delusions and ignorance, and leading it to the path of truth and enlightenment, a path that culminates in the supreme, transcendental Brahma (85).

When ultimately they achieve the pinnacle of truthful knowledge called enlightenment which is synonymous with self-realisation, they forsake all other knowledge pertaining to this artificial world, and instead they retain only the truthful knowledge pertaining to Brahma and the pure-self or Atma. When this is achieved or accomplished, it is a truthful and honest form of ‘Sanyas’ (renunciation, detachment and total abandonment of worldly ties and desires) (86).

At last, such an ascetic or Sanyasi reaches the stage of being one like the eternal, continues, uninterrupted and un-fractured Brahma. Then he is able to destroy all his doubts and confusions, and overcome all perplexities and vexations (i.e., such an ascetic becomes an image of the supreme, unambiguous and truthful Brahma) (87) [64-87].

[Note :- ¹ Shiva represents the absolute Truth which is irrefutable and beautiful, while Shakti represents his opposite component in the form of ‘Maya’ or delusions asso-

ciated with this illusionary creation. In short, the world consists of both the absolute truth factor in the form of Brahma as well as the delusionary aspect of it in the form of Maya. They are like the two opposite poles of a magnet.

²The 5 organs of perception are the nose, ears, tongue, eyes and skin. The 5 organs of actions are— hands, legs, mouth, excretory organs and genitals.

³Detailed explanation of Vasanas and Vrittis is given separately in an appendix in this book.

⁴The 4 states of existence of the creature— the waking, the dream state, the deep sleep state and the Turiya state of consciousness has been explained separately in an appendix of this book.]

एतन्निर्वाणदर्शनं शिष्यं पुत्रं विना न देयमित्युपनिषद् ॥८८॥

This is the essential philosophy of Nirvana (liberation and deliverance, emancipation and salvation) as enumerated in this Upanishad. Its principles should not be taught to anyone other than a devoted disciple or a son. This is the profound tenet of this Upanishad (61).

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

* __*__*__*

‘A religious man is guided in his activity not by the consequences of his action, but by the consciousness of the destination of his life.’—Leo Tolstoy

‘A man’s private thought can never be a lie, what he thinks, is to him the truth, always.’—Mark Twain

‘When the road ends and the goal is gained, the pilgrim finds that he has traveled only from himself to himself.’— Satya Sai Baba

‘I have no scruple of change, nor fear of death/Nor was I ever born/Nor had I parents. I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I cause no misery, nor am I miserable/I have no enemy/ nor am I enemy/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I am without form, without limit/Beyond space, beyond time/I am in everything, everything is in me/I am the bliss of the universe/Everywhere am I/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I am without body or change of the body/I am neither senses, nor object of the senses/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.

I am neither sin, nor virtue/Nor temple, nor worship/Nor pilgrimage, nor books/I am Existence Absolute, Knowledge Absolute, Bliss Absolute/I am That, I am That.’

— Swami Ram Tirtha

Rig Veda's/ऋग वेदिक Mudgalopanishad/मुद्गलोपनिषद्

‘All things were made by him, and without him was not anything made that was made. In him was life, and life was the light of men, and the light shineth in darkness and the darkness comprehended it not’ (Bible, Gospel of St. John, 1/3-5). ‘I am Alpha and Omega, the beginning and the end, said the Lord, which is and which was, and which is to come, the Almighty’ (Bible, Revelation, 1/8). ‘And without controversy great is the mystery of Godliness : God was manifest in the flesh, justified in the Spirit, seen of Angles, preached unto the Gentiles, believed in the world, received up into glory’ (Bible, Timothy, 1/3/16). ‘While we look not at the things which are seen, for the things which are seen are temporal, but the things which are not seen are eternal’ (Bible, Corinthians, 2/4/18).

This Upanishad has 4 Cantos. In the 1st Canto a brief explanation is given to the subtle meaning of the ‘Purush Sukta’ (essential tenets pertaining to ‘Hiranyagarbh’, or ‘Viraat Purush’ or the first male who was revealed before the rest of the creation came into being) appearing in the ‘Yajur Veda’. In the 2nd Canto the Lord describes the two variants of the Supreme Being— the visible and the invisible, the gross and the subtle forms. It also describes how Brahmaa, the creator, was asked by the ‘Viraat Purush’ to treat the former’s body as a sacrificial offering (just like the ‘sacrificial lamb’) in the fire-pit representing the latter’s body. The 3rd Canto describes how the different creatures who were born in different classes in the evolutionary ladder worshipped the Supreme Being in myriad ways compatible to their individual classes, and the reward of realising the truth about the Supreme Being. The 4th Canto describes the characteristics of the Supreme Being (Brahma), the importance of this Upanishad, the eligibility criterion of accepting it, and the method to teach it and hear it. It also enumerates and describes the various metaphysical terms and the afflictions and problems faced by a creature in his spiritual pursuit.

The ‘Purush Sukt’ of the ‘Yajur Veda’ which is the basis of Canto 1 of this Upanishad has been included in detail in appendix no. 1 of this book.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

Canto 1

ॐ पुरुषसूक्तार्थनिर्णयं व्याख्यास्यामः । पुरुषसंहितायां पुरुषसूक्तार्थः संग्रहेण प्रोच्यते ।

OM salutation! I shall describe the essential principles pertaining to 'Purush Sukt', its meaning and ideals. Lord Vasudeo (Vishnu) had first described them to Indra and had then said, 'The essential and basic meaning of 'Purush Sukt' has been described in brief in the 'Purush Sanhita'.

[Note :- 'Purush Sukt' consists of the following hymns— (a) Rig Veda, 10th division, hymn no. 19, and (b) Yajur Veda, Chapter 31 consisting of 16 hymns. In this 'Sukt', praises are sung in the honour of 'Viraat Narayan Purush' or the macrocosmic, all-pervading and all-encompassing Lord who is the primordial Male aspect of cosmos, a form of Lord Vishnu called 'Anirudha'. (ii) The word 'Sukt' means— 'A cluster of Vedic hymns; tenets or doctrines enunciated and propounded by scriptures; sayings, principles, essential tenets, keys, maxims and axioms.]

सहस्रशीर्षेत्यत्र सशब्दोऽनन्तवाचकः । अनन्तयोजनं ग्राह दशाङ्गुलवचस्तथा ॥१॥

The word 'Sahastra' (सहस्रशीर्षेत्यत्र— thousands) used in the 'Purush Sukt' is indicative of infinity, endlessness of numbers, enormity, vastness etc. (सशब्दोऽनन्तवाचकः). Similarly, 'Dashaangulam' (दशाङ्गुल— literally meaning 10 fingers) is symbolic of an infinite length and dimension or something which is measureless (अनन्तयोजनं) (1).

तस्य प्रथमया विष्णोर्देशतो व्याप्तिरीरिता । द्वितीयया चास्य विष्णोः कालतो व्याप्तिरुच्यते ॥२॥

In the first verse of 'Purush Sukt', the magnificence and stupendous majesty and glory of Lord Vishnu has been described. The second 'Sukt' indicates the eternal and infinite nature as well as immanence and omnipresence of Lord Vishnu everywhere—in all the dimension of time, the past, the present and the future as well as the night and the day (2).

विष्णोर्मोक्षप्रदत्वं च कथितं तु तृतीयया । एतावानिति मन्त्रेण वैभवं कथितं हरेः ॥३॥

In the 3rd hymn of 'Purush Sukt', Lord Vishnu is described as the 'Viraat Purush' (the macrocosmic, all-pervading, all-permeating and all-encompassing form of Vishnu) and the one who provides emancipation and salvation. In this sacred hymn beginning with the words 'Etawanasya' (एतावानस्य), the majesty, glory and potential powers of 'Hari' (Vishnu) have been mentioned (3).

एतेनैव च मन्त्रेण चतुर्व्यूहो विभाषितः । त्रिपादित्यनया प्रोक्तमनिरुद्धस्य वैभवम् ॥४॥

The above 3 hymns (also called Mantras— मन्त्रेण) refer to 'Chatur Vuyha' (चतुर्व्यूहो) manifestation of the Lord. In the 4th hymn starting with the word 'Tripad' (त्रिपाद), the glory, majesty and stupendous powers of one of the forms of this 'Chatur Vuyha' called 'Anirudha' (अनिरुद्ध) have been described (4).

[Note :- 'Chatur Vuyha'— the word means a group of four, e.g., Ram, Laxman, Bharat and Shatrughan. According to Purans, Brahmaa, the creator, transformed himself into 4 forms in order to create the world. These 4 forms were called— (i) Vasudeo (वासुदेव), (ii) Sankarshan (संकर्षण), (iii) Pradumna (प्रद्युम्न) and (iv) Anirudha (अनिरुद्ध).]

तस्माद्विराडित्यनया पादनारायणाद्धरेः । प्रकृते पुरुषस्यापि समुत्पत्तिः प्रदर्शिता ॥५॥

In the 5th hymn starting with 'Tasmaadwirad' (तस्माद्विराडि), the creation of 'Prakriti' (प्रकृती — 'Nature' symbolising Maya or the delusion creating powers of the supreme Lord; it also means Mother Nature and the creative energy of the Lord) and 'Purush' (पुरुष — the cosmic Male aspect of nature symbolising the macrocosmic creature) is described (5).

यत्पुरुषेणेत्यनया सृष्टियज्ञः समीरितः । सप्तास्यासनरिधयः समिधश्च समीरिताः ॥६॥

In the 6th hymn beginning with the words 'Yatpurushen' (यत्पुरुषेण), the holy cosmic fire sacrifice which was done to initiate the process of creation (सृष्टियज्ञः) is described, while the hymn beginning with the words 'Saptaasyaasan' (सप्तास्यासन) tells us about the fuel (fire wood) that was used (समिधश्च) for the purpose of lighting this sacrificial fire (6).

तं यज्ञमिति मन्त्रेण सृष्टियज्ञः समीरितः । अनेनैव च मन्त्रेण मोक्षश्च समुदीरितः ॥७॥

The cosmic 'Yagya' (सृष्टियज्ञः — fire sacrifice) which was done with the aim and purpose of initiating the process of creation is indicated by the words 'Tam Yagyamiti' (तं यज्ञमिति) of the next Mantra. In addition to it, the description of 'Moksha' (मोक्ष — liberation and deliverance from the cycle of transmigration and the ultimate emancipation of the soul and its salvation) has also been described in this hymn (Mantra). [That is, the Mantra describes how the creation came into existence, how to overcome its various entrapments and get liberation and deliverance from its bondage leading to the ultimate salvation of the soul] (7).

तस्मादिति च मन्त्रेण जगत्सृष्टिः समीरिता । वेदाहमिति मन्त्राभ्यां वैभवं कथितं हरेः ॥८॥

The seven 'Mantras' such as 'Tasmaad' (तस्मादिति) etc. of the 'Purush Sukt' deal with the actual origin and coming into being of the entire cosmos (जगत्सृष्टिः) with its varied and myriad manifestations. Lord Hari's (हरेः — Vishnu's) stupendous and magnificent fames, glories, might, powers and potentials (वैभवं) are described by the two 'Mantras' such as 'Vedahamiti' (वेदाहमिति) (8).

यज्ञेनेत्युपसंहारः सृष्टर्मोक्षस्य चेरितः । य एवमेतज्जानाति स हि मुक्तो भवेदिति ॥९॥

The words 'Yagyen' (यज्ञेन) etc. are used as concluding 'Mantras' to wind-up the description of creation and the dissolution of the cosmos (उपसंहार सृष्टिः). Hence, those who understand the import and accept the essential tenets of this 'Purush Sukt' through the medium of 'Gyan' (एवमेतज्जानाति — wisdom, correct thinking, proper discrimination, self study and understanding) are sure to find 'Moksha' (मुक्तो भवेदिति — deliverance from the deluding, artificial and mirage-like world and also from the veil of ignorance).

'And as he stood there praying, he was suddenly raised above himself in such a wonderful manner that he could not afterwards account for it, and the Lord revealed to him the whole beauty and glory of the firmament (sky) and of every created thing so that his longing was fully satisfied. But afterwards, when he came to himself, the Prior could get nothing out of him than that he had received such an unspeakable rapture from his perfect knowledge of the creation, that it was beyond human understanding.' — Vision of Herman Joseph [A Poulain, S. J., Mystic Experiences of Medieval Saints (Kegan, Paul. n.d.). Translated from the French, Des Grace d'Oraison.]

Canto 2

अथ तथा मुद्गलोपनिषदि पुरुषसूक्तस्य वैभवं विस्तरेण प्रतिपादितम् । वासुदेव इन्द्राय
भगवज्ज्ञानमुपदिश्य पुनरपि सूक्ष्मश्रवणाय प्रणतायेन्द्राय परमरहस्यभूतं पुरुषसूक्ताभ्यां
खण्डद्वयाभ्यामुपादिशत् ॥१॥

In this way, the stupendous, magnificent and majestic glories and fames (वैभवं) of the Lord that has been enunciated in detail by the ‘Purush Sukt’ and expounded (in brief) by the first Canto of this ‘Mudgalopanishad’ had also been told by Lord Vasudeo (one of the names of Vishnu) to Indra, the king of Gods. But Indra wished to understand its subtle and finer meanings in their intricate details. So to hear it, he once again approached Vasudeo with a bowed head. The Lord gave Indra the profound but secret knowledge of that most sacred, auspicious and salutary ‘Purush Sukt’ in two chapters or sections (1).

द्वौ खण्डावुच्येते । योज्यमुक्तः स पुरुषो नामरूपज्ञानागोचरं संसारिणामतिदुर्ज्ञेयं विषयं
विहाय क्लेशादिभिः संक्लिष्टदेवादितिहीर्षया सहस्रकलावयवकल्याणं दृष्टमात्रेण मोक्षदं
वेषमाददे । तेन वेषेण भूम्यादिलोकं व्याप्यानन्तयोजनमत्यतिष्ठत् ॥२॥

‘Purush Sukt’ has been divided into two sections. The ‘Viraat Purush’ (macrocosmic gross body of the super consciousness or the cosmos) who has been described in this ‘Sukt’ is beyond (i.e., does not have) any name, form and shape, and he transcends comprehension. Hence, he is incomprehensible for the creatures of the world. In order to eliminate and alleviate the various miseries and sorrows as well as to extend help to overcome the different suffering, torments and afflictions suffered by the Gods and other creatures of the creation, that ‘Viraat Purush’ abandoned his inaccessible, incomprehensible and un-attributed characteristics, and instead assumed ‘shapes’ with different but endless virtues and characteristic features. This he did to provide easy welfare to all the creatures. [That is, though he had no tangible forms, attributes and visible characteristic features, but when he manifested or revealed himself with a ‘definite shape and form’ having attributes, characteristics, shapes and contours, he assumed so many qualities and attributes that it is impossible to keep a tag or account of them all.] This form of the manifested Lord has the potent to provide deliverance and salvation to the creature by the mere sight of it. He pervaded the whole earth as well as the other worlds as the immanent soul of the cosmos and spread or extended himself endlessly as far as the cosmos extended (2).

पुरुषो नारायणो भूतं भव्यं भविष्यच्चासीत् । स एष सर्वेषां मोक्षदश्चासीत् । स च
सर्वस्मान्महिम्नो ज्यायान् । तस्मान्न कोऽपि ज्यायान् ॥३॥

Before the beginning of the creation, the primordial male called ‘Narayan’ was the only one who existed in all the dimensions of time—the past, the present and the future. He is the only one who provides ‘Moksha’ (liberation, deliverance, emancipation and salvation) to all the creatures. He is the one who is the chief and the most exalted amongst those who are regarded as the most powerful, potent, strong and majestic ones. There is no one who is greater than him. He is the only one who has the honour to be called ‘Almighty and invincible’ (ज्यायान्) (3).

महापुरुष आत्मानं चतुर्धा कृत्वा त्रिपादेन परम व्योम्नि चासीत् । इतरेण चतुर्थेनानिरुद्धनारायणेन विश्वान्यासन् ॥४॥

The great Lord divided himself into 4 entities. Out of these, the 1st three (Vasudeo, Pradumna and Sankarshan) dwell in the supreme abode known as ‘Vaikunth’ (the abode of Lord Vishnu). The 4th form was called ‘Anirudha’, and it was this from which created this vast creation (4).

[Note :- The primordial entity named Narayan cleaved himself into 4 parts or sections— Vasudeo, Pradumna, Sankarshan and Anirudha. Out of these, the 1st three were not revealed and remained un-manifested. Vasudeo was the one who gave shelter/refuge/abode to all; Pradumna was the one who is self-illuminated like the sun and he provided light or illumination to the world; Sankarshan was the one who attracted everything and everyone towards himself much like the magnetic field or the gravitational pull of the cosmos. These 3 forms remained concealed or hidden from view in subtle forms. The 4th form called Anirudha— which literally means ‘one which could not be stopped from revealing himself’—manifested himself as this varied and myriad cosmos that is visible to us.]

स च पादनारायणो जगस्त्रष्टुं प्रकृतिमजनयत् । स समृद्धकायः सन्सृष्टिकर्म न जज्ञिवान् ।
सोऽनिरुद्धनारायणस्तस्मै सृष्टिमुपादिशत् । ब्रह्मंस्तवेन्द्रियाणि याजकानि ध्यात्वा कोशभूतं
दृढं ग्रन्थिकलेवरं हविर्ध्यात्वा मां हविर्भुजं ध्यात्वा वसन्तकालमाज्यं ध्यात्वा ग्रीष्ममिध्रं
ध्यात्वा शरदृतुं रसं ध्यात्वैवमग्नौ हुत्वाङ्गस्पर्शकलेवरो वज्रं हीष्यते ।
ततः स्वकार्यान्सर्वप्राणिजीवान्सृष्ट्वा पश्चाद्याः प्रादुर्भविष्यन्ति । ततः स्थावरजङ्गमात्मकं
जगद्भविष्यति ॥५॥

This 4th variant or revelation of Narayan, who was the first, primary and the primordial male, first created ‘Prakriti’ (Nature) in order to initiate the process of creation. This ‘Prakriti’ was also known as Brahmaa, the creator. Brahmaa, inspite of coming into existence with the mandate of starting the process of creation, did not understand or could not unravel the mystery behind the process of creation. [That is, he did not know how to kindle the cosmic fire which will initiate, develop and take forward the process of creation.] Hence, Narayan, in his form as ‘Anirudha’, instructed Brahmaa on the intricacies of creation and unraveled to him the mystery behind the process.

He said, ‘Oh Brahmin! Consider all your organs of perceptions such as those of speech (and hearing, touching, smelling and seeing) as the ones who do or perform the ritual of the cosmic fire sacrifice. Consider your potentially powerful body that has emerged from the stem of the divine lotus as the offering to that cosmic fire sacrifice. Consider the spring season as the clarified butter, the summer season as the fire-wood and the winter season as the fruit, reward or juice of that fire sacrifice. Consider me as the ‘fire’. By doing so, your body will acquire such stupendous strengths and powers that even ‘Bajra’ (thunderbolt; the weapon of Indra which is regarded as the toughest material in existence; the word also means diamond) will be alarmed and agitated by being merely touched by

you. [That is, even such tough things as ‘Bajra’ will hold you in awe and fear.] Thereafter, as a result or fruit of this great cosmic fire sacrifice, the entire spectrum of all the creatures will come into existence. This entire world— with its animate as well as inanimate inhabitants— will gradually reveal itself and become visible (5).

[Note :- Lord Narayan advised Brahmaa to offer his own body as the offering to the cauldron of the great cosmic fire sacrifice kindled to initiate the process of creation. This is not a physical and actual offering but only a symbolic one. Ancient mystical texts have a lot of symbolism and metaphors, and their spirit should be understood along with the words because the latter can be totally misunderstood if not properly interpreted in the correct perspective. By offering one’s body to the fire, one literally burns it, and along with the body burns all its faults and the crassness, the perversities and the grossness associated with it. If we take the example of gold, it is purified by putting it in fire. Sufferings and hardships beget spiritual perfection, elevation, refining and purity. This was exactly why Jesus Christ suffered at the cross— it symbolically purified humanity of its evils and sins. Such burning or suffering or ‘Tapa’ does not kill; it instead transforms one from a gross and crass existence to a subtler, higher, finer, more sublime and elevated state of existence. This is the resurrection of Christ in terms of Vedantic philosophy ‘*The sacrificial one should live again*’ (Brihadaranyakya Upanishad, 3/9/28.7; Bible, Isaiah, 53/10), ‘*And he said unto them, ye seek Jesus which was crucified; he is risen*’ (Bible, Gospel St. Luke, 16/6).]

एतेन जीवात्मनोर्योगेन मोक्षप्रकारश्च कथित इत्यनुसंधेयम् ॥६॥

य इमं सृष्टियज्ञं जानाति मोक्षप्रकारं च सर्वमायुरेति ॥७॥

It also symbolically describes ‘Moksha’ by the union of ‘Jiva’ (creature) and Atma (spirit/soul) (6). Any seeker/aspirant who understands the subtle and sublime meaning and process of the initiation of the cosmos by the means of the cosmic fire sacrifice, and the real meaning and essence of ‘Moksha’ (liberation, deliverance, emancipation and salvation), is able to live his life fruitfully till its natural end. [That is, he consumes the entire length or period of time that is determined for his soul to live in the body of the creature in this world before it exhausts its energy or latent powers to remain active while being separate from the cosmic Soul from which the former had originated in the first place. As a result, it does not have to enter another body upon death to live the remaining ‘un-utilised part of the time’ that is destined for it. In other words, the seeker/aspirant finally breaks himself free from the cycle of seemingly endless transmigrations] (7).

[Note :- There is a lot of symbolism in the Upanishadic teachings. Great mystical truths are explained by means of metaphors and examples which must be properly understood to make their meaning clear. Otherwise they appear to be ridiculous. ‘*They grope in darkness who worship this ignorant world.... but he who knows the secret of Nature.... he crosses death*’— Swami Vivekanand, Complete Works, 2/154.]

*__*__*__*

Canto 3

एको देवो बहुधा निविष्ट अजायमानो बहुधा विजायते ॥१॥

That Lord, who himself is without a birth, has revealed himself in myriad forms and pervaded all of them. These forms are as variable as the vastness of the creation. He keeps on taking birth in different forms again and again in this world (because the possibilities of permutations and combinations are immense) (1).

तमेतमग्निरित्यध्वर्यव उपासते । यजुरित्येष हीदं सर्वं युनक्ति । सामेति छन्दोगाः ।
एतस्मिन्हीदं सर्वं प्रतिष्ठितम् । विषमिति सर्पाः । सर्प इति सर्पविदः । ऊर्गिति देवाः ।
रयिरिति मनुष्याः । मायेत्यसुराः । स्वधेति पितरः । देवजन इति देवजनविदः । रूपमिति
गन्धर्वाः । गन्धर्व इत्यप्सरसः ॥२॥

The same Lord (Viraat Purush) has been worshipped by all the exalted ones in the form of 'Fire God'. Those who perform the fire sacrifice according to the process prescribed in the 'Yajur Veda' (or use the Yajur Veda as a text to do the sacrifice according to its procedures and follow its doctrines) consider that Lord as an embodiment and manifestation of the Veda itself. They deploy this concept while actually performing the sacrifice and the rituals associated with it. [That is, they revere and honour the Yajur Veda as an embodiment of the 'Viraat Purush', perform the sacrifice by invoking him and do it according to his instructions. The offerings to the fire sacrifice pit are also symbolically made to him in his manifestation as the 'Fire God'.]

Those who chant or sing the hymns of the 'Sam Veda' think that the Lord is the hymns or stanzas of that Veda personified. [That is, they regard the hymns or verses of the 'Sam Veda' as one of the various manifestations of the supreme Lord.] Verily, he is present everywhere (even in the form of the letters of the hymns of the Sam Veda).

The serpent accepts him as poison while the wise and erudite ones see a living being in that serpent. The Gods accept him in the form of 'Amrit' (elixir of eternity and bliss) while ordinary mortals regard him as their wealth which sustains them in their life. The non-Gods (i.e., demons, spirits, phantoms) regard him as 'Maya' (the power to create illusions), the 'Pittars' (spirit of dead ancestors) regard him as the 'Swadha' (food offered to dead ancestors), and devotees and worshippers of various deities and Gods perceive him as their respective objects of worship, adoration and devotion. The 'Gandharvas' (celestial musicians, dancers and singers; a form of demi-God) recognise him as beauty and glamour while the 'Apsaras' (celestial courtesans) treat him as the Gandharvas (i.e., as their celestial male partners) (2).

तं यथायथोपासते तथैव भवति । तस्माद् ब्राह्मणः पुरुषरूपं परंब्रह्मैवाहमिति भावयेत् ।
तद्रूपो भवति । य एवं वेद ॥३॥

That supreme Truth and absolute Reality assumes a form, a meaning, a connotation, an interpretation, an existence and a countenance according to the requirements, perceptions, emotions, desires and needs of those who seek him, worship him and adore him with a given set of subtle or physical, intellectual or mental variables and circumstances.

Hence, those who are wise, erudite and enlightened should realise and come to the conclusion in their hearts that the complete, whole, immutable and un-fractionable supreme 'Purush' is none other than the seeker/aspirant himself. [That is, there is no distinction between the truthful identity of the seeker/aspirant, which is his soul/Atma/spirit, and the supreme entity which pervades the whole cosmos. It is from this supreme entity that the cosmos has emerged and shall fall back into once again at the end of its tenure, and which is known by the name of Brahma. There is no scope of any duality between the 'self' and the myriad world seen/perceived around the seeker/aspirant, a world which is but a varied manifestation of the single, truthful identity called Brahma. And since a man is an image of the 'Supreme Purush', there is no duality between them.]

With this realisation, and by being steadfast and consistent in it, the seeker/aspirant attains that supreme form in due course of time (because 'you become what you think'). Any person who understands this mystery, becomes similar to that supreme Truth which is Brahma (3).

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Canto 4

तद्ब्रह्म तापत्रयातीतं षट्कोशविनिर्मुक्तं षडूर्मिवर्जितं पञ्चकोशातीतं षड्भाव
विकारशून्यमेवमादिसर्वविलक्षणं भवति ॥१॥

That Brahma is the supreme Truth and absolute Reality, is devoid of, or free from, the sufferings inflicted by the 'Traitrap' (the 3 torments which afflict the creature), is beyond the '6-Koshas' (gross forms that the basic elements of creation have formed), is without the '6-Urmis' (pains, agonies, afflictions, miseries) of a creature, is without the '5-Koshas' (sheaths or coverings of the soul), and is beyond the purview (i.e., the tainting effects) of the '6-faults' associated with a creature. In this way, the Brahma is unique, un-paralld and one of its kind in every conceivable way (1).

[Note :- The various terms used in this verse are explained below in the following verses.]

तापत्रयं त्वाध्यात्मिकाधिभौतिकाधिदैविकं कर्तृकर्मकार्यज्ञातृज्ञानज्ञेयभोक्तृभोगभोग्यमिति
त्रिविधम् ॥२॥

The 3 'Traitaps' mentioned above are the following— (i) Adhyatmic, (ii) Adhibhautic and (iii) Adhidaivic. The word 'Trividhum' (त्रिविधम्) also refers to the distinction between the three independent entities— (a) The doer, the act and the action, (b) Gyan (knowledge), the one who knows and the object of that knowledge, and (c) the sufferer or enjoyer, the suffering or enjoyment and the object which causes the suffering or is the source of that enjoyment. Though each entity in a particular group appears to be indistinguishable or inseparable from the other, in fact they are quite distinct from each other (2).

[Note :- (i) 'Adhyatmic' problems are those that the creature faces in his spiritual pursuits, (ii) 'Adhibhautic' problems are created by terrestrial creature like enemies,

animals, kings, thieves, bodily afflictions etc., (iii) 'Adhidaivic' are the problems created by opposed Gods and malignant stars. (iv) The 'doer' is quite distinct from the 'work to be done' and the 'physical actions of doing that work' though all appear to be interlinked. The doer suffers misery if he gets involved in the actions, but he remains peaceful if he does the deed without any emotional attachment to it or its results. (v) Similarly, 'knowledge' links the 'seeker of knowledge' to the 'object of knowledge'. The seeker remains dissatisfied and agitated only till the time he does not realise his objective of acquiring full knowledge that he and Brahma are one. This knowledge removes all agitations and restlessness, and makes him peaceful and calm. (vi) In the same vein, a person suffers or enjoys only till he is attracted or affected by any circumstance or any object of the world which is the cause of his sufferings or enjoyments. As soon as he detaches himself from them, there is neither any misery nor any enjoyment for him.]

त्वङ्मांसशोणितास्थिस्नायुमज्जाः षट्कोशाः ॥३॥

The 6 'Koshas' or gross body of the creature that holds its Atma/soul are the following—skin (चर्म), flesh (मांस), bones (अस्थि), veins/nerves (स्नायु), blood (रक्त) and marrow (मज्जा) (3).

कामक्रोधलोभमोहमदमात्सर्यमितरिषड्वर्गः ॥४॥

The 6 enemies of a creature are the following—(i) Kaam (काम —desires, lust, passion etc.), (ii) Krodh (क्रोध —anger, wrath, spite), (iii), Lobh (लोभ —greed, avarice, yearning), (iv) Moha (मोह —attachment, attraction, infatuation, ignorance, delusions), (v) Mada (मद—arrogance, haughtiness, ego, pride, hypocrisy) and (vi) Matsarya (मात्सर्य —envy, jealousy, animosity, hatred, ill-will, malice) (4).

अन्नमयप्राणमयमनोमयविज्ञानमयानन्दमया इति पञ्चकोशाः ॥५॥

The 5 sheaths/coverings/veils/shrouds surrounding the Atma consists of the following—(i) Food (अन्नमय —gross physical body), (ii) Pran (प्राणमय —vital winds), (iii) Mun (मनोमय —mind, intellect and heart), (iv) Gyan (विज्ञानमय—knowledge, wisdom, erudition and discrimination), and (v) Anand (आनन्दमय —bliss and happiness) (5).

प्रियात्मजननवर्धनपरिणामक्षयनाशाः षड्भावाः ॥६॥

The 6 faults or flaws of the emotion of the creature are the following notions—(i) endearments (प्रिय होना), (ii) taking birth (प्रादुर्भूत होना—i.e., coming into existence), (iii) to enhance, increase or develop (वर्धन होना), (iv) to change (परिवर्तित होना), (v) to decay, decompose, degenerate and become decrepit or to decline in stature, health, body, fame, development etc. (क्षय होना), and (vi) destruction and annihilation (नाश होना) (6).

अशनायापिपासाशोकमोहजरामरणानीति षड्मयः ॥७॥

The 6 'Urmies' (pains, afflictions, agonies and sorrows) of the creature are the following—(i) hunger (क्षुधा), (ii) thirst (पिपासा), (iii) misery/grief (शोक), (iv) Moha (मोह—attachment, infatuation, ignorance, delusion), (v) old age (जरा) and (vi) death (मृत्यु) (7).

कुलगोत्रजातिवर्णाश्रमरूपाणि षड्भ्रमाः ॥८॥

The 6 'Bhrams' (delusions, misconceptions, miss-beliefs, falsehoods) are said to be the

following— (i) race (कुल), (ii) clan (गोत्र), (iii) caste (जाति), (iv) creed (वर्ण), (v) Ashram (आश्रम— i.e., one of the 4 principal vocations of life) and (vi) physical beauty of the body (रूप) (8).

एतद्योगेन परमपुरुषो जीवो भवन्ति नान्यः ॥९॥

The various variables mentioned above (verse no. 1-8), in their myriad permutations and combinations, are the main causes why the supreme, transcendental Soul becomes like an ordinary mortal creature. There is no other alternative reason or cause for it (9).

[Note :- These verses enumerate the different faults and flaws which are inherent in a creature, some to a lesser and others to a greater degree. Since the faultless and flawless entity called Brahma has assumed the form of an ordinary creature, as a true ‘actor’ he has to live up to his assigned role as a creature of this world, complete with all the faults associated with such a creature. He has to play the role of a creature to the hilt, as it were. This is what any good actor should and is expected to do— to identify himself with the role model he is supposed to emulate as long as he is in the act of enacting that role. Brahma ‘has’ to behave like an ordinary mortal if he has to play the role of a creature truthfully and faithfully.]

य एतदुपनिषदं नित्यधर्मीते सोऽग्निपूतो भवति । स वायुपूतो भवति । स आदित्यपूतो भवति । आरोगी भवति । श्रीमाश्वं भवति । पुत्रपौत्रादिभिः समृद्धो भवति । विद्वांश्च भवति । महापातकात्पूतो भवति । सुरापानात्पूतो भवति । अगम्यागमनात्पूतो भवति । मातृगमनात्पूतो भवति । दुहितृस्नुषाभिगमनात्पूतो भवति । स्वर्णस्तेयात्पूतो भवति । वेदिजन्महानात्पूतो भवति । गुरोरशुश्रूषणात्पूतो भवति । अयाज्ययाजनात् पूतो भवति । अभक्ष्यभक्षणात् पूतो भवति । उग्रप्रतिग्रहात्पूतो भवति । परदारगमनात्पूतो भवति । कामक्रोधलोभमोहेर्ष्यादिभिर— बाधितो भवति । सर्वेभ्यः पापेभ्यो मुक्तो भवति । इह जन्मनि पुरुषो भवति ॥९०॥

Benefits :- Anyone who studies this Upanishad daily becomes as pure and incorruptible as the fire. He is deemed to be as pure as the wind. He is splendid, brilliant, radiant as well as fierce, potent and stupendous as ‘Aditya’ (Sun). He is free from every imaginable disease (i.e., taints, flaws, faults, blemishes, shortcomings, afflictions). He becomes well endowed and blessed with wealth and prosperity, sons and grandsons. He becomes wise, adroit, sagacious, erudite and expert. He is exonerated from great sins and misdemeanours of all kinds. He is freed from the sin of any bad behaviour that he might display as a son towards his mother. Any improper thoughts that might have arisen in him towards his daughter or sister are also forgiven. He is freed from the sin associated with the thought of stealing gold (and other kinds of wealth belonging to others). He is freed from the ill effects of forgetting what he has learned in the Vedas. He is freed from the sin of committing laxity, carelessness and lack of diligence and sincerity in the service of his ‘Guru’ (moral preceptor and teacher). He is freed from the sin of using impure offerings during the ritual of sacrifices. He is freed from the sin of eating things which are not meant to be eaten. He is also freed from the sin of giving and accepting charity or alms which are considered abhorable and unacceptable. He is freed from the sin of lasciviousness, having lustful views and amorous thoughts about other people’s woman folk.

He is not shackled to the sins generated by 'Kaam' (lust, passion etc.), 'Krodh' (anger etc.), 'Lobh' (greed etc.), 'Moha' (delusions, ignorance etc.), 'Mada' (arrogance etc.), 'Matsarya' (malice, envy) etc.. [See verse no. 4 also.] Such a person is freed from all sins, becomes holy and purified, cleansed and purged of all his sins and faults in this very life itself by acquiring the pristine pure knowledge of the supreme, infinite, transcendental, all pervading, immanent, omniscient and pure Truth called the 'supreme Purush' (or the macrocosmic supreme Soul), and consequentially, he becomes an embodiment of the holy, pure and divine 'Purush' himself (10).

[Note :- The meaning of the above verse should be understood in the correct perspective. The Upanishadic sage does not mean that a person has got the licence to commit sin, misdeeds, promiscuity, misdemeanours, perversity etc. of all kinds because he is assured of being exonerated of all sins or absolved of all punishments if he reads a particular Upanishad or chants a particular 'Mantra'. No one is above the law of nature— 'You reap what you sow'. What then is the actual message of this Upanishad?

The answer is that once a person diverts his mind from the affairs of the world which is fault ridden, and acquires truthful knowledge about the absolute realities and turns towards the path of righteousness, and this quest should be made with sincerity and honesty, he will automatically have an inherent change of heart. He will not allow his legs or hands any more to touch muck in the first place, as it were, so there will be no question of washing the filth off them later on. Though he will have to go through the pains and endure the results of his already done deeds, but he will endure them dispassionately, and will not indulge in newer misdeeds. So, the cycle of deeds and their results will gradually slow down and finally come to an end; the chain will have been broken.

The last line of the above verse explains the concept very clearly— by acquiring truthful knowledge, the seeker becomes holy and pure, all his sins are purged and he is cleansed of them and their effects. A careful reading of the various faults associated with this mundane world vis-à-vis the creature as enumerated in verse nos. 1-9 will show that it is not so easy to overcome them. It requires commitment, resolve, patience and sincere efforts and constant/persistent practice to do so. The sincere realisation that these are indeed the cause of all the problems for the seeker will induce and impel him to avoid them like they were a plague, as it were. This desire has to genuinely germinate in his heart and not thrust upon him.]

तस्मादेतत्पुरुषसूक्तार्थमतिरहस्यं राजगुह्यं देवगुह्यं गुह्यादपि गुह्यतरं नादीक्षितायोपदिशेत् ।
नानूचानाय । नायज्ञशीलाय । नावैष्णवाय । नायोगिने । न बहुभाषिणे । नाप्रियवादिने ।
नासंवत्सरवेदिने । नातुष्टाय । नानधीतवेदायोपदिशेत् ।११॥

In this way, the subtle meaning of this 'Purush Sukt' (पुरुषसूक्त) is very sublime and profound, of great import and is a great mystery (रहस्यं) as well. This 'Sukt' is more strange and mysterious, it has a deeper and profounder import than the greatest of state secrets (राजगुह्यं),

the secret of Gods (देवगुह्यं) and more grave than the gravest of mysteries (गुह्यादपि गुह्यतरं). Those who have not been initiated by a wise Guru (i.e., those who do not have a scholarly and erudite teacher or guide) should not be taught or preached or told about it (नादीक्षितायोपदिशेत्) because either they will not understand it, or misunderstand, misinterpret and misconstrue it and consequentially become cynical. It should also not be preached or told to those people who do not ask questions (नानूचानाय) with a sincere and honest desire to learn more on the subject and clarify their doubts and remove confusions in this matter, thinking that they are too scholarly, wise and learned themselves, Neither should it be taught to those who have not done the ritual of the fire sacrifice (नायज्ञशीलाय), to those who are not 'Vaishnavs' (नावैष्णवाय—follower/devotees of Lord Vishnu), to those who are not worthy, eligible or competent to hear and learn (नायोगिने) this 'Sukt', to those who talk a lot (बहुभाषिणे) and speak ill of others (नाप्रियवादिने) (i.e., are chatter boxes who indulge in meaningless and futile talk, and indulge in criticism and finding faults with everything), to those who do not read the Vedas at least once a year (नासंवत्सरवेदिने), to those who are not contented and satisfied (नातुष्टाय), and to those who have not discussed and preached the tenets and the principles of the Vedas themselves (नानधीतवेदायोपदिशेत्) (11).

गुरुरप्येवंविच्छुचौ देशे पुण्यनक्षत्रे प्राणानायम्य पुरुषं ध्यायन्नुपसन्नाय शिष्याय दक्षिणकर्णे

पुरुषसूक्तार्थमुपदिशेद्विद्वान् । न बहुशो वदेत् । यातयामो भवति । असकृत्कर्णमुपदिशेत् ।

एतत्कुर्वाणोऽध्येताध्यापकश्च इह जन्मनि पुरुषो भवतीत्युपनिषत् ॥२॥

An erudite, wise, knowledgeable and expert teacher who is himself well versed in the Vedas should quietly teach this Upanishad to a disciple who has sincerely come near him to learn it. It should be done in a pure, sanctified and holy place (i.e., a place which is calm, pleasant and generally conducive to contemplation and study), during a proper time, and after purifying oneself by doing 'Pranayam' (a Yoga exercise which helps in controlling the breath; meditation and cleansing the body by controlling of the vital wind forces of life as well as by thinking constantly of the supreme Lord).

The meaning of the 'Sukt' should be politely uttered in the right ear of the disciple. There should not be much talk (or irrelevant, unnecessary explanations and unsought for clarifications; it should be to the point and precise) because otherwise this pristine knowledge contained in the 'Sukt' will be polluted and diluted with the faults of 'being without any essence and sound meaning, creating a lot of confusion leading to futile discussions and talking of non-essential matters' (यातयामो). The meaning of this 'Sukt' should be made abundantly clear by numerous sessions of teachings and repeated elaborations and necessary clarifications. [That is, the meaning should be explained only to a disciple who is eager to learn about it, and not to anyone who is pervert, unscrupulous, careless and insincere because he would ridicule it in his stupidity and erroneous perceptions, leading to confusion, scepticism, schism, perplexity and confoundness in the mind of those who are not yet fully wisened and are still in a learning stage. The teacher should initiate only sincere disciple by pronouncing this 'Purush Sukt' in his ears.] Such a disciple (अध्येता) as

well as his teacher (अध्यापक) become synonymous with the supreme 'Purush' (i.e., they become as holy, divine, pure, wise, omniscient and powerful with spiritual strength as the supreme 'Purush' himself) in this very life itself. This is the teaching and secret of this Upanishad (12).

* The full text and English version of the 'Purush Sukt' have been included in appendix no. 1 of this book.

Shantipaath

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

* __* __* __* __*

'After this prayer, I once found myself inundated with a vivid light; it seemed to me that a veil was lifted up from before my eyes of the spirit, and all the truths of human science, even those that I had not studied, became manifest to me by an infused knowledge. This state of intuition lasted for about twenty-four hours, and then, as if the veil had fallen again, I found myself as ignorant as before. At the same time, an interior voice said to me: 'Such is human knowledge; of what use is it? It is I, it is my love, that must be studied.'— Vision of St. Francis Xavier

He saw a light which banished away the darkness of the night —upon this sight a marvelous strange thing followed. The whole world, gathered —as it were —under one beam of the sun, was presented before his eyes. For by that supernatural light, the capacity of the inward soul is enlarged. But albeit the world was gathered together before his eyes, yet were not the heaven and earth drawn into any lesser form than they be of themselves, but the soul or the beholder was more enlarged.' —Vision of St. Benedict

'In an instant the mind learns so many things that if the imagination and intellect spent years in trying to enumerate them, it would be impossible to recall a thousandth part of them. Although no words are pronounced, the spirit is taught many truths. If, for example, it beholds any of the saints, it knows them at once, as well as if acquainted with them for years. There appear to me two things in this spiritual state [inner raptures]: 'the longing to see God', obscuring all else, which might even endanger life itself, so intense is the desire; the other is 'an excessive gladness and delight', which is so extreme that the soul appears to swoon away and seems on the verge of leaving the body.'— Santa Theresa [A Poulain, S. J., Mystic Experiences of Medieval Saints (Kegan, Paul. n.d.). Translated from the French, Des Grace d'Oraison.]

Rig Veda's/ऋग वेदिक Akshamalikopanishad/अक्षमालिकोपनिषद्

This Upanishad is on the pattern of a question and answer session between Prajapati Brahmaa and Kumar Kartikey (the son of Lord Shiva). It starts with a query from the former about the characteristic features of the spiritual garland called ‘Akshamala’—or a sacred prayer rosary consisting of beads representing the various seed/root words of different Gods. Details are provided of how to string the beads of the rosary, how to use it and how to turn it and do ‘Japa’ (repetition of the holy Mantra) with it. The view that it symbolically represents the entire cosmos including the Gods and the rest of the creation is highlighted in this Upanishad along with the benefits of worshipping it as well as reading this Upanishad. The significance and importance of the various basic sounds associated with the syllables of a mantra are highlighted in a separate appendix no. 6, while the importance of sound itself is explained in appendix no. 5.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

अथ प्रजापतिर्गुहं पप्रच्छ भो ब्रह्मन्नक्षमालाभेदविधिं ब्रूहि । सा किं लक्ष्मणा कति भेदा
अस्याः कति सूत्राणि कथं घटनाप्रकारः के वर्णाः का प्रतिष्ठा कैवास्याधिदेवता किं
फलं चेति ॥१॥

In some ancient time, ‘Prajapati Brahmaa’ asked Lord Guha (—Kartikeya), ‘Oh Lord! Please be gracious enough to describe to me the sacred ‘Akshamala’. What are its characteristic features, how many types or variants of it are there, how many sacred formulas does it have (or, includes in the form of its beads), how is it threaded, which are the syllables or letters represented by its beads, what is the significance and the importance of the prayer rosary and its individual beads, which is its (Akshamala’s or rosary’s) patron God, and what is its benefit?’ (1).

[Note :- The word ‘Akshamala’ has two components—‘Akhsa and Mala. ‘Aksha’ means— something imperishable; it also means a word, letter, syllable; the word ‘Mala’ means— a garland, rosary. Hence, ‘Akshamala’ means —the sacred rosary

of beads symbolising the seed/root words or letters or syllables or 'Mantras' pertaining to different Gods.]

तं गुहः प्रत्युवाच प्रवालमौक्तिकस्फटिकशङ्खरजताष्टापदचन्दनपुत्रजीविकाब्जे रुद्राक्षा इति ।
आदिक्षान्तमूर्तिः सावधानभावा । सौवर्णं राजतं ताम्रं चेति सूत्रत्रयम् । तद्विवरे सौवर्णं
तदक्षपार्श्वे राजतं तद्वामे ताम्रं तन्मुखे मुखं तत्पुच्छे पुच्छं तदन्तरावर्तनक्रमेण योजयेत् ॥२॥

Lord Guha replied, 'Oh Brahmaa! This divine garland or the sacred rosary is of 10 types depending upon the thing/material used for making its beads. The beads are made up of (i) coral (प्रवाल), (ii) pearls (मोती), (iii) crystal (स्फटिक), (iv) conch (शंख), (v) silver (रजत), (vi) gold (स्वर्ण, ष्टापद), (vii) sandalwood (चन्दन), (viii) the seeds/bark of the 'Putrajivak' (पुत्रजीविका) tree, (ix) lotus (कमल), and (x) 'Rudraksha' (रुद्राक्ष) seeds.

This sacred prayer rosary is deemed to incorporate all the Hindi alphabets starting from the first letter A (अ) and ending with 'Ksha' (क्ष). It is worn with great caution. It consists of 3 strands of thread made up of gold, silver and copper. The golden strand runs through the leading bead called the head (the 1st bead). The right hand limb of the rosary has silver strand running through the holes of it, while the left hand side has copper strand. The beads are so arranged that, starting from the 2nd bead to the right of the 'head bead', the beads are threaded in a sequence, one after another, representing the various letters or syllables or sounds of the Hindi alphabets. The 2nd bead faces the 'head bead' face to face, and the sequence, when continued, will end with the last bead (i.e., the 50th bead's) tail facing the tail end of the 'head bead' (2).

[Note :- (i) 'Putrajivak'—this is a tree called Nagali-putranjiva whose seeds and bark are used for medicinal purposes.]

(ii) The 'Rudraksha' seed is the seed of the Elaeocarpus angustifolius plant. It is found in different colours— red, brown, beige, white, black and chocolate brown. Its various shapes include twins, triplets, quadruplets and 'Shiva lingum' shaped. The seed is specially used by worshippers of Lord Shiva because it represents Goddess Parvati, Shiva's consort.

(iii) There are 47 alphabets in Hindi— 13 vowels and 34 consonants = total 47. Besides these, 3 additional alphabets are also treated as vowels in mystical texts— they are (a) 'Ri' (ऋ), (ii) 'Lri' (ऌ), and (iii) 'Lrri' (ॡ), and one as an additional consonant, 'Hla' (ह्ल). This brings the total to 51 (47 + 3 + 1). The 'head bead', the first, has golden thread running through it. The counting is done clockwise with the 'head bead' at the top end. The 'head bead' stands for the 51st letter or syllable 'Ksha' (क्ष). The next bead to its right stands for the 1st alphabet A (अ) and the sequence continuous.

(iv) The mouth of the 'head bead' (the 51st bead) should face the mouth of the 1st bead on the right side of it— i.e., the 51st and the 1st beads should have their mouths facing each other. The tail of the 1st bead faces the tail of the 2nd bead, and this sequence continuous, till at the end the tail of the last bead (i.e., the 50th bead) would face the tail end of the 'head bead' (the 51st) to complete the rosary.

यदस्तारन्तरं सूत्रं तद्ब्रह्म । यदक्षपार्श्वे तच्छैवम् । यद्वामे तद्वैष्णवम् । यन्मुखं सा सरस्वती ।
यत्पुच्छं सा गायत्री । यत्सुषिरं सा विद्या । या ग्रन्थिः सा प्रकृतिः । ये स्वरास्ते धवलाः ।
ये स्पर्शास्ते पीताः । ये परास्ते रक्ताः ॥३॥

The central thread symbolises the supreme Brahma. The one to the right represents 'Shaivs' (the followers of Lord Shiva) and the one to the left represents 'Vaishnavs' (the followers of Vishnu). The mouth (front) is symbolic of Goddess Saraswati (patron Goddess of knowledge, wisdom and speech); the tail is Gayatri (Goddess Durga, Ganga or a Mantra of the Vedas dedicated to sun and considered most important by the Hindus).

The holes of the beads represent 'Vidya' (truthful knowledge of the supreme Reality). The knot of the rosary is the 'Prakriti' (Nature). The vowels of the alphabet, being pure sounds, are represented by the colour 'white'. The consonants, being a mixture of 'Sat' and 'Tam' (the best and the worst qualities of creatures), are represented by the colour 'orange', while those which are not included under these two categories of alphabets, i.e., the vowels and the consonant, are represented by the medium quality called 'Raj' and are 'blood-red' in colour. [These letters are the following— 'Tra and Gya'] (3).

[Note :- (a) These last two letters are formed by two consonants each and their accompanying vowel sounds, e.g., (i) 'Tra (त्र) = Ta (त) + Ra (र)'; (ii) 'Gya (ज्ञ) = Ga (ग) + Ya (य)'. (b) The name of this Upanishad represents the first alphabet A and the last 'Ksha', hence it is called 'Akshamalikopanishad.']

अथ तां पञ्चभिर्गव्यैर्मृतैः पञ्चभिर्गव्यैस्तनुभिः शोधयित्वा पञ्चभिर्गव्यैर्गन्धोदकेन संस्नाप्य
तस्मात्सोङ्गरेण पत्रकूर्चेन स्नपयित्वाष्टभिर्गन्धैरालिप्य सुमनःस्थले निवेश्याक्षतपुष्पैराराध्य
प्रत्यक्षमादिक्षान्तैर्वर्णैर्भावयेत् ॥४॥

In this verse, the process of sanctifying the sacred 'Akshamala' and its consecration and worship are described. The rosary should be washed by raw milk from 5 breeds of cows and purified by the 5 holy products produced by the cow. The process should be repeated again, followed by a thorough cleansing by scented/perfumed water. Then the rosary should be sprinkled with sanctified water using folded leaves to serve as a spoon or spatula accompanied by the chanting of the OM Mantra all the while during the bathing and cleansing process. A paste of 8 types of fragrances should be applied to it. It should be placed on a tablet or a platform or a dais made up of a metal called 'Manishila' and worshipped with offerings of flowers and rice grains. Each bead should be regarded as symbolic of one letter of the Hindi or Sanskrit alphabets from A (अ) to 'Ksha' (क्ष) (4).

[Note :- (a) The 5 divine cows are the following— (i) 'Kamini' (कामिनी), (ii) 'Kampala' (कम्पला), (iii) 'Nandini' (नन्दिनी), (iv) 'Surabhi' (सुरभी) and (v) Terrestrial cow (गाय). (b) The 5 cow products used for ritualistic wash are the following— (i) cow urine, (ii) cow dung, (iii) cow's milk, (iv) curd from cow's milk and (v) clarified butter/ghee. (c) The 8 fragrances are the following— (i) sandalwood (चन्दन), (ii) 'Roli' (रोली —a powder of turmeric and lime), (iii) 'Agar' (अगर—aloe wood), (iv) 'Kumkum' (कुमकुम —powder of turmeric and vermillion), (v) 'Keshar' (केसर—saffron), (vi) 'Kapur'

(कपूर — camphor), (vii) 'Khas' (खस — a scented grass called Andrepogon muricatus or Vetiveria zizanioides) and (viii) 'Itra' (इत्र — perfumed essence of flowers). (d) 'Manishila' (मणीशिला—it is either lead/सीसा or mercury/quicksilver/पारा; it also means 'Shaligram' stone which is usually black. But in this verse, the metal which is used for keeping the rosary on for the purpose of washing and worshipping is usually 'lead'.]

ओमंकार मृत्युंजय सर्वव्यापक प्रथमेऽक्षे प्रतितिष्ठ । ओमाङ्काराकर्षणात्मक सर्वगत द्वितीयेऽक्षे प्रतितिष्ठ । ओमिङ्कार पुष्टिदाक्षोभकर तृतीयेऽक्षे प्रतितिष्ठ । ओमीङ्कार वाक्प्रसादकर निर्मल चतुर्थेऽक्षे प्रतितिष्ठ । ओमुङ्कार सर्वबलप्रद सारतर पञ्चमेऽक्षे प्रतितिष्ठ । ओमूङ्कारोच्चाटनकर दुःसह षष्ठेऽक्षे प्रतितिष्ठ । ओमृङ्कार संक्षोभकर चञ्चल सप्तमेऽक्षे प्रतितिष्ठ । ओमूङ्कार संमोहनकरोज्ज्वलाष्टमेऽक्षे प्रतितिष्ठ । आम्लृङ्कार विद्वेषणकर मोहक नवमेऽक्षे प्रतितिष्ठ । ओम्लृङ्कार मोहकर दशमेऽक्षे प्रतितिष्ठ । ओमेङ्कार सर्ववश्यक शुद्धसत्त्वैकादशेऽक्षे प्रतितिष्ठ । ओमैङ्कार शुद्धसात्त्विक पुरुषवश्यक द्वादशेऽक्षे प्रतितिष्ठ । ओमोङ्काराखिलवाङ्मय नित्यशुद्ध त्रयोदशेऽक्षे प्रतितिष्ठ । ओमौङ्कार सर्ववाङ्मय वश्यक शान्त चतुर्दशेऽक्षे प्रतितिष्ठ । ओमङ्कार गजादिवश्यक मोहन पञ्चदशेऽक्षे प्रतितिष्ठ । ओमःकार मृत्यनाशनकर रौद्र षोडशेऽक्षे प्रतितिष्ठ । ॐ कंकार सर्वविषहर कल्याणप्रद सप्तदशेऽक्षे प्रतितिष्ठ । ॐ खंकार सर्वक्षोभकर व्यापकाष्टादशेऽक्षे प्रतितिष्ठ । ॐ गंकार सर्वविघ्नशमन महत्तरैकोनविंशेऽक्षे प्रतितिष्ठ । ॐ घंकार सौभाग्यप्रद स्तम्भनकर विंशेऽक्षे प्रतितिष्ठ । ॐ ङंकार सर्वविषनाशकरोग्रैकविंशेऽक्षे प्रतितिष्ठ । ॐ चङ्काराभिचारघ्न क्रूर द्वाविंशेऽक्षे प्रतितिष्ठ । ॐ छंकार भूतनाशकर भीषण त्रयोविंशेऽक्षे प्रतितिष्ठ । ॐ जङ्कार कृत्यादिनाशकर दुर्धर्ष चतुर्विंशेऽक्षे प्रतितिष्ठ । ॐ झङ्कार भूतनाशकर पञ्चविंशेऽक्षे प्रतितिष्ठ । ॐ ञङ्कार मृत्युप्रमथन षड्विंशेऽक्षे प्रतितिष्ठ । ॐ टङ्कार सर्वव्याधिहर सुभग सप्तविंशेऽक्षे प्रतितिष्ठ । ॐ ठङ्कार चन्द्ररूपाष्टाविंशेऽक्षे प्रतितिष्ठ । ॐ डङ्कार गरुडात्मक विषघ्न शोभनैकोनत्रिंशेऽक्षे प्रतितिष्ठ । ॐ ढङ्कार सर्वसंपत्प्रद सुभग त्रिंशेऽक्षे प्रतितिष्ठ । ॐ णङ्कार सर्वसिद्धिप्रद मोहकरैकत्रिंशेऽक्षे प्रतितिष्ठ । ॐ तङ्कार धनधान्यादिसंपत्प्रद प्रसन्न द्वात्रिंशेऽक्षे प्रतितिष्ठ । ॐ थङ्कार धर्मप्राप्तिकर निर्मल त्रयस्त्रिंशेऽक्षे प्रतितिष्ठ । ॐ दङ्कार पुष्टिवृद्धिकर प्रियदर्शन चतुस्त्रिंशेऽक्षे प्रतितिष्ठ । ॐ धङ्कार विषज्वरनिघ्न विपुल पञ्चत्रिंशेऽक्षे प्रतितिष्ठ । ॐ नङ्कार भुक्तिमुक्तिप्रद शान्त षट्त्रिंशेऽक्षे प्रतितिष्ठ । ॐ पङ्कार विषविघ्ननाशन भव्य सप्तत्रिंशेऽक्षे प्रतितिष्ठ । ॐ फङ्काराणिमादिसिद्धिप्रद ज्योतीरूपाष्टत्रिंशेऽक्षे प्रतितिष्ठ । ॐ बङ्कार सर्वदोषहर शोभनैकोनचत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ भङ्कार भूतप्रशान्तिकर भयानक चत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ मङ्कार विद्वेषिमोहनकरैकचत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ यङ्कार सर्वव्यापक पावन द्विचत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ रङ्कार दाहकर विकृत त्रिचत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ लङ्कार विश्वंभर भासुर चतुश्चत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ वङ्कार सर्वप्यायनकर निर्मल पञ्चचत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ शङ्कार सर्वफलप्रद पवित्र षट्चत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ षङ्कार धर्मार्थकामद धवल सप्तचत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ सङ्कार सर्वकारण सार्ववर्णिकाष्टचत्वारिंशेऽक्षे प्रतितिष्ठ । ॐ हङ्कार सर्ववाङ्मय निर्मलैकोनपञ्चाशदक्षे प्रतितिष्ठ । ॐ ळङ्कार सर्वशक्तिप्रद प्रधान पञ्चाशदक्षे प्रतितिष्ठ । ॐ क्षङ्कार परापरतत्त्वज्ञापक

परंज्योतीरूप शिखामणौ प्रतिष्ठ ॥५॥

Now the significance and symbolism of each alphabet is mentioned in this verse :-

Oh the vowel sound 'A' (अ)! You are the vanquisher of death, and are all pervading and immanent (in the sense that the very faculty of speech, the origin of sound which is the subtlest of the 5 elements of nature, is founded upon you. You are the 1st sound produced in the cosmos. You represent the entire gamut of alphabets and words which have 'A' as their basic root sound). Be comfortably established in the 1st bead of the rosary. [The significance and importance of the various vowel sounds is detailed in appendix no. 6 of this book.]

Oh the long vowel sound 'Aa' (आ)! You are endowed with the powers to attract. [The word in Hindi means 'to come'.] You are all pervading and immanent. Enter and establish yourself in the 2nd bead.

Oh the vowel sound 'E' (इ)! You give nourishment and enhance robustness, vibrancy, vitality and strength. You are without any regrets, grief, frustration, distress and anguish. Comfortably establish yourself in the 3rd bead.

Oh the long vowel sound 'Ee' (ई)! You give the faculty of speech the glory of superiority over other faculties of the bodies. That is, it is the speech that distinguishes a noble, erudite, learned and scholarly man from others; it is speech that is considered the best faculty of a man; it is speech that enables a man to make an immediate mark in this world; it is the speech that is a manifestation of 'Pran' (life) in the body. You are pure and uncorrupt. Comfortably establish yourself in the 4th bead.

Oh the vowel sound 'U' or 'Oo' (उ)! You are the giver of strength and vitality, patience and courage to all, you are the best amongst those who are considered worthwhile, essential and meaningful. Comfortably establish yourself in the 5th bead.

Oh the long vowel sound 'Uu' or 'Ooo' (ऊ)! You lend emphasis and vigour to the pronounced words and make them forceful and effective. The words also become intolerable because the long sound of the vowel 'Oo' or 'U', which makes a loud, resounding, exclamatory, distressful, howling and horrifying sound symbolising the reaction of a man under severe pain or distress as well as when he is astonished or panicked or frightened. Comfortably establish yourself in the 6th bead.

Oh the vowel sound 'Ri' (ऋ)! You represent the agility and swiftness as well as the fickleness, restlessness and agitations of the mind. You are fickle, ever-changing, restless, transient and freakish. Comfortably establish yourself in the 7th bead.

Oh the long vowel sound 'Rii' (ॠ)! You cast an enchanting, captivating, endearing and bewitching spell on others; you are glorious and majestic. Comfortably establish yourself in the 8th bead.

Oh the mixed sound 'Lri' (ऌ)! You bring to the fore the hidden characters of malice, jealousy, hatred, envy etc. in a person and make him fall pray to them. Comfortably establish yourself in the 9th bead.

Oh the long mixed sound 'Lrii' (लृ) ! You create 'Moha' (delusion, illusions, ignorance, hallucinations, attachments, infatuations, etc.). Comfortably establish yourself in the 10th bead.

Oh the vowel sound 'Ae' (ए) ! You are the controller of all, and are pure Truth. Comfortably establish yourself in the 11th bead.

Oh the vowel sound 'Aye' (ऐ) ! You are pristine pure, noble and righteous. You control men and other creatures of the creation. Comfortably establish yourself in the 12th bead.

Oh the vowel sound 'O' (ओ) ! You represent all the letters of the spoken word and are eternally pure. Comfortably establish yourself in the 13th bead.

Oh the long vowel sound 'Ou' (औ) ! You are also the one who controls all the letters of the alphabet and thereby all aspects of creation. You are an embodiment of serenity, calmness, peace and tranquility. Comfortably establish yourself in the 14th bead.

Oh the vowel sound 'Ang' (अं) ! You can control even wild elephants and are able to vanquish all. Comfortably establish yourself in the 15th bead.

Oh the vowel sound 'Aha' (अः) ! You are the eliminator of death and represent fierceness of character. Comfortably establish yourself in the 16th bead.

Oh the consonant 'Ka' (क) ! You can destroy and antidote all poisons and give fearlessness to all. You provide welfare and auspiciousness as well. Comfortably ensconce yourself in the 17th bead.

Oh the consonant 'Kha' (ख) ! You make everyone agitated, angry, perplexed and frightened. You are omnipresent (i.e., ever creature has these characteristic in smaller and greater amount in them). Comfortably ensconce yourself in the 18th bead.

Oh the consonant 'Ga' (ग) ! You remove all obstacles and hindrances. You are greater than the most exalted, great and big ones. Comfortably ensconce yourself in the 19th bead.

Oh the consonant 'Gha' (घ) ! You are a bestower of good fortunes and auspiciousness. You can stop the undesirable activities of others such as the opponents of the seeker/aspirant. Comfortably ensconce yourself in the 20th bead.

Oh the consonant 'Ang' (ङ) ! You are the destroyer/eliminator of sensual objects, are very fierce, horrifying and terrible. Comfortably ensconce yourself in the 21st bead.

Oh the consonant 'Cha' (च) ! You can destroy and antidote 'Abhichar', i.e., evil spell caste upon one by his enemies causing his death, delusions etc.. [That is, you can prevent anyone from casting the spell of black magic on the seeker.] You are very cruel and merciless. Comfortably ensconce yourself in the 22nd bead.

Oh the consonant 'Chha' (छ) ! You can destroy/vanquish ghosts, phantoms, goblins etc., and are very frightening. Comfortably ensconce yourself in the 23rd bead.

Oh the consonant 'Ja' (ज) ! You are a destroyer/vanquisher of female phantoms, ghosts and goblins. You are unconquerable and invincible. Comfortably ensconce yourself in the 24th bead.

Oh the consonant 'Jha' (झ) ! You too are a destroyer/vanquisher of ghosts, phantoms and goblins. Comfortably ensconce yourself in the 25th bead.

Oh the consonant 'Ieyan' (इयन्)! You can churn (i.e., pound and subdue) even death itself (i.e., you can conquer death). Comfortably ensconce yourself in the 26th bead.

Oh the consonant 'Ta' (तन्)! You are a destroyer/eliminator of all diseases. You are beautiful and pleasant. Comfortably ensconce yourself in the 27th bead.

Oh the consonant 'Tha' (थन्)! You are a personification of the Moon. Comfortably ensconce yourself in the 28th bead.

Oh the consonant 'The' (थन्)! You are a destroyer/eliminator of poisonous creatures (such as snakes) and resemble 'Garud' (the legendary bird eagle or heron who gobbles up snakes) in this respect. You are pleasing and beautiful. Comfortably ensconce yourself in the 29th bead.

Oh the consonant 'Dha' (धन्)! You are a bestower of all prosperity, wealth and good fortunes. You have a sober and charming countenance and bearing. Comfortably ensconce yourself in the 30th bead.

Oh the consonant 'Na' (नन्)! You are a giver of all accomplishments, successes and achievements. You can cast a charming and captivating spell (because anyone who is successful in life or in any endeavour can enthrall others by his success and enterprise). Comfortably ensconce yourself in the 31st bead.

Oh the consonant 'Ta' (तन्)! You are a bestower of wealth, property, treasures and food grains (i.e., a full granary and larder). You are always cheerful and happy (because anyone who is well off financially and is well-fed, has a full treasury and granary, is happy, carefree and cheerful in life). Comfortably ensconce yourself in the 32nd bead.

Oh the consonant 'Tha' (थन्)! You are pure and help in acquiring the virtues of righteousness and nobility of thoughts and deeds. Comfortably ensconce yourself in the 33rd bead.

Oh the consonant 'Da' (डन्)! You enhance development, nourishment and growth. You appear beautiful, pleasant and charming. Comfortably ensconce yourself in the 34th bead.

Oh the consonant 'Dha' (ढन्)! You are vast, colossus in form and nature. You destroy/antidote poisons and fevers (diseases, torments and tribulations of the body). Comfortably ensconce yourself in the 35th bead.

Oh the consonant 'Ana' (अन्)! You are a bestower of bliss and happiness, comforts and enjoyments, liberation and deliverance, emancipation and salvation. You are an embodiment of peace, calmness, tranquility and serenity. Comfortably ensconce yourself in the 36th bead.

Oh the consonant 'Pa' (पन्)! You are an eliminator or remover of obstacles, hurdles, hindrances and poisons or harmful things of all kinds. You are a provider of auspiciousness and well-beings. Comfortably ensconce yourself in the 37th bead.

Oh the consonant 'Pha' or 'Fa' (फन्)! You possess the 8 'Siddhis' and are self-illuminated. Comfortably ensconce yourself in the 38th bead.

[The 8 ‘Siddhis’ mentioned here are the mystical powers which are the following— (i) ‘Anima’— ability to become miniscule in size, (ii) ‘Mahima’— ability to acquire fame and glory, (iii) ‘Garima’— ability to increase weight and importance, (iv) ‘Laghima’— ability to become light and non-serious; humility, (v) ‘Prapti’— ability to acquire anything desired, (vi) ‘Prakramaya’— strength, valiance, industry, powers, prowess, courage, valour etc., (vii) ‘Ishata’— Lordship, ability to become master, and (viii) ‘Vashitwa’—ability to subdue, influence and control others.]

Oh the consonant ‘Ba’ (ब)! You are beautiful and remove all faults, blemishes, flaws, shortcomings and crimes as well as misdemeanours etc.. Comfortably ensconce yourself in the 39th bead.

Oh the consonant ‘Bha’ (भ)! You are fierce and are able to subdue and eliminate fear from ghosts, phantoms and evil spirits. Comfortably ensconce yourself in the 40th bead.

Oh the consonant ‘Ma’ (म)! You can subdue or endear even those who have hatred, ill-will, jealousy, malice and envy towards to the seeker/aspirant. Comfortably ensconce yourself in the 41st bead.

Oh the consonant ‘Ya’ (य)! You are all-pervading, omnipresent, most pure and holy. Comfortably ensconce yourself in the 42nd bead.

[The sound of ‘Ya’ is indicative of the word ‘This’; the word ‘this’ indicates the truth, which is Brahma, and it is omnipresent, all-pervading, pure and holy.]

Oh the consonant ‘Ra’ (र)! You produce heat, burning and light. You have a horrifying, terrible and frightening countenance. Comfortably ensconce yourself in the 43rd bead.

Oh the consonant ‘La’ (ल)! You are a nourisher and sustainer of the universe. You are splendidous and illuminated (like the sun). Comfortably ensconce yourself in the 44th bead.

Oh the consonant ‘Va’ (व)! You nourish all, sustain all and make all feel contented. You are pure and uncorrupt. Comfortably ensconce yourself in the 45th bead.

Oh the consonant ‘Sha’ (श)! You are a bestower of all types of fruits (rewards, blessings, boons, favours), and are pure and holy. Comfortably ensconce yourself in the 46th bead.

[Lord Shiva’s name Shankar also starts with this alphabet, and he is therefore possessed with these virtues. The fruits or rewards that he gives are the following— ‘Arth’ (material benefit, prosperity and well-beings), ‘Dharma’ (righteousness, nobility of thought and conduct), ‘Kaam’ (fulfilled desires) and ‘Moksha’ (liberation, deliverance, emancipation and salvation).]

Oh the consonant ‘Sha’ (ष)! You are auspicious. Your countenance is white in colour. You are a bestower of the three fruits of ‘Artha’, ‘Dharma’ and ‘Kaam’. Comfortably ensconce yourself in the 47th bead.

[Lord Ganesh’s name ‘Shadanan’ (षडानन) has this alphabet and therefore he possess these qualities.]

Oh the consonant ‘Sa’ (स)! You are the cause of origin of all the objects of this

world as well as are related to all other alphabets symbolising various qualities and characteristic listed in this whole verse. Comfortably ensconce yourself in the 48th bead.

[Hindi/Sanskrit word for 'truth' is Satya (सत्य) and it starts with this alphabet. The alphabet indicates that whatever has been said in this Upanishad is the truth.]

Oh the consonant 'Ha' (ह)! You are pure and an embodiment/personification of the word (either spoken or written). Comfortably ensconce yourself in the 49th bead.

[The word 'Hai' (है) in Hindi starts with the alphabet 'Ha'. The word 'Hai' means 'it is, it is indeed, it is present', which is an affirmative intonation.]

Oh the mixed sound 'Hla' (ह्ल) [made by the combination of alphabets 'Ha' and 'La'. It is a Sanskrit alphabet.]! You are a bestower of all the strengths, powers, potentials and forces. You are the chief amongst those alphabets which bestow these qualities. Comfortably ensconce yourself in the 50th bead.

Oh the consonant 'Ksha' (क्ष)! You are an indicator of the transcendental, supreme entity which is imperishable, eternal, infinite, absolute, immutable and un-decayable. You are an embodiment of the supreme light representing enlightened, wisdom and erudition. Comfortably ensconce yourself in the head bead, i.e., the 51st bead of this rosary (5).

[As explained earlier, this alphabet, when pronounced aloud, sounds similar to 'Aksha', only the first syllable 'A' is silent. The word means 'something that does not decay or perish'. Hence, it represents 'Brahma' and forms the crown of the prayer rosary. See note below.]

[Note :- Sound is the first manifestation of Brahma and life. Sound itself manifests as speech, speech requires words and words consist of letters. To speak any letter, basic sound element called 'vowel sound' is required. Hence, letters represent the entire process of creation from the very beginning, A, till the end of the creation in the imperishable Brahma represented by the last alphabet 'Ksha'. The concept of sound and its paramount nature amongst other elements representing creation is elaborately explained in appendix no. 5 of this book.]

Each alphabet is supposed to have divine powers engrained in them as their integral part because the scripture proclaim that 'in the beginning was the word and the word was with God and the word was God, the same was in the beginning with God'. (Bible, Gospel, St. John, 1/1-2); 'and the word was made flesh and dwelt amongst us' (St. John, 1/14). In Hindu ritualistic practices, each God is represented by a root or seed word called a 'Beej' word specific to that God or deity. So, by requesting all the letters of the alphabet to establish themselves and be firmly seated in the beads of the rosary, the seeker/aspirant fulfils the proclamation of the scripture that the word is God, the word is living (made flesh) because only living things are addressed and asked to come and take a seat.

Further, by including all the letters in the 51 beads, the seeker/aspirant symbolically invokes not only all the Gods but also the entire spectrum of the cosmos that they represent, along with all its qualities and virtues. By worshipping the ro-

sary, the entire and varied manifestations of Brahma in the form of the endless, myriad and fascinating cosmos is symbolically worshipped.]

अथोवाच ये देवाः पृथिवीषदस्तेभ्यो नमो भगवन्तोऽनुमदन्तु शोभायै पितरोऽनुमदन्तु
शोभायै ज्ञानमयीमक्षमालिकाम् ॥६॥

After having thus invited all the ‘personified letters’ (i.e., the letters which have been infused with divine powers and represent the entire gamut of the varied cosmos with its myriad virtues and characteristic features, each headed or patronised by a particular God) to ensconce themselves respectfully in the 51 beads of the ‘Akshmaliko’ divine and sacred rosary, the seeker/aspirant should pray, ‘I pray and bow my head in reverence to all the Gods who roam on this earth (देवाः पृथिवीषदस्तेभ्यो). Oh Lords! Please approve my action (or decision) of accepting this rosary (or please accept my request to invoke all the letters representing all of you in this rosary). I request all the spirits of dead ancestors (पितर—Pittars) to endorse it as well as bless it to enhance its powers, potentials, strengths and glories. Let all of them ratify and give their consent to my accepting this rosary which is symbolic of ‘Gyan’ (truthful knowledge and erudition)’ (6).

[Note :- The use of the word ‘Gyanmayi-makshamala’ (ज्ञानमयी मक्षमाला) or ‘a rosary consisting of words symbolising truthful knowledge’ is a clear reflection of the words of the scripture (Bible) as quoted above as footnote to verse no. 5. The seeker/aspirant has become wise enough to realise that the letters are not merely dead, lifeless alphabets, but are constituent parts of the living, pulsating, vibrant and thriving cosmos.]

अथोवाच ये देवा अन्तरिक्षसदस्तेभ्य ॐ नमो भगवन्तोऽनुमदन्तु शोभायै पितरोऽनुमदन्तु
शोभायै ज्ञानमयीमक्षमालिकाम् ॥७॥

The seeker/aspirant should say once again, ‘I respectfully bow my head and pay obeisance to Gods who reside in the sky (देवा अन्तरिक्षसदस्तेभ्य). Let those Gods, along with the spirit of dead ancestors, establish themselves with due honour in this rosary of ‘Gyan’ (or a rosary symbolising the awakening of the inner-self to the supreme and immutable truth). Please bless it for the enhancement of its majesty and glory, and honour it with your approval’ (7).

अथोवाच ये देवा दिविषदस्तेभ्यो नमो भगवन्तोऽनुमदन्तु शोभायै पितरोऽनुमदन्तु शोभायै
ज्ञानमयीमक्षमालिकाम् ॥८॥

He should then say, ‘All the Gods who live in the heaven, let them all establish themselves, along with the spirits of dead ancestors, in this rosary which embodies ‘Gyan’, or which personifies ‘Gyan’, in order to enhance its importance, glory, honour and magnificence (8).

अथोवाच ये मन्त्रा या विद्यास्तेभ्यो नमस्ताभ्यश्चोन्नमस्तच्छक्तिरस्याः प्रतिष्ठापयति ॥९॥

He should pray once again, ‘I humbly bow my head to all the (appx. 70 million) ‘Mantras’ (divine words) and all the ‘Vidyas’ (composite body of knowledge) that exists in this world. Let all of their powers, potentials, strengths, majesties and magnificence be established in this rosary (9).

अथोवाच ये ब्रह्मविष्णुरुद्रास्तभ्यः सगुणेभ्य उॐ नमस्तद्वीर्यमस्याः प्रतिष्ठापयति ।१०॥

He should say once again, 'OM salutation! I bow my head in reverence and honour of Brahmaa (the creator), Vishnu (the sustainer) and Rudra (the annihilator). Let their glories, majesties, strengths, powers, potentials and valiance be firmly established in this rosary (10).

अथोवाच ये सांख्यादितत्त्वभेदास्तेभ्यो नमो वर्तध्वं विरोधेनिवर्तध्वम् ।११॥

He should say again, 'I bow my head in reverence and in honour of the tenets and essential teachings of the various schools of Hindu philosophy such as 'Sankhya Shastra'. You should bless us with enhancement, propagation, progress and advancement in our endeavours and spiritual pursuits. [The word वर्तध्वं also might mean 'enhancement of the potential and effects of this rosary'.] You should remove all obstacles and hindrances that create a stumbling block on my way (विरोधेनिवर्तध्वम्)' (11).

अथोवाच ये शैवा वैष्णवाः शाक्ताः शतसहस्रशस्तेभ्यो नमो नमो

भगवन्तोऽनुमदन्तनुगृह्णन्तु ।१२॥

The seeker/aspirant should say once again, 'I bow my head in reverence to all the millions of 'Vaishnavas' (devotes of Lord Vishnu), 'Shaivs' (devotees of Lord Shiva) and 'Shaakts' (devotees of Shakti or the Divine Mother or the cosmic energy of creation) that live in this world. Let all these exalted ones bless me in my endeavour and approve of it' (12).

अथोवाच याश्च मृत्योः प्राणवत्यस्ताभ्यो नमो नमस्तेनैतां मृडयत मृडयत ।१३॥

Finally, the seeker/aspirant should say, 'I bow my head in reverence to all the powerful aspects of 'death' (i.e., the various forms that death takes). Please be graceful and kind on me because of my prayers, humble bowings and gestures of humility before you. Bless your devotees (or those who honour, revere and worship you) through the glories of this rosary. [That is, please show mercy on those who turn the beads of this rosary and don't kill them prematurely] (13).

पुनरेतस्यां सर्वात्मकत्वं भावयित्वा भावेन पूर्वमालिकामुत्पाद्याभ्य तन्मयीं महोपहारैरुपहृत्य

आदिक्षान्तैरक्षरैरक्षमालामष्टोत्तरशतं स्पृशेत् ।१४॥

In this verse, how to thread the larger rosary consisting of 108 beads (आदिक्षान्तैरक्षरैरक्षमालामष्टोत्तरशतं) is described.

Being fully aware that this 51 bead small rosary (as previously described above) is all-inclusive, it should be seamlessly extended to incorporate another round of 50 beads with the same potential and employing the same process, thereby bringing the total to 100, excluding the 'head bead'. After that, seven more beads should be added to these 100 beads. These seven additional beads represent each category or group of Hindi/Sanskrit letters, e.g., 'A' (अ) representing all the vowels, 'Ka' (क) representing the 1st five consonants, 'Cha' (च) representing the next group of five consonants, 'Ta' (ट) for the next five, 'Ta' (त) for the following five, 'Ya' (य) for the next four consonants and 'Sha' (श) for the final group of consonants. Therefore, the total number of beads become 50 (of the earlier rosary excepting the 'head bead') + 50 (of the extended part of the rosary as described in this

verse) + 7 (additional beads as described above) + 1 (head bead) = 50 + 50 + 7 + 1 = 108.

It should be noted here that the 'head bead' representing the last alphabet 'Ksha' (क्ष) has not been used in counting the beads of the bigger rosary or 'Mala'. This 'head bead' is the 108th bead (14).

अथ पुनरुत्थाप्य प्रदक्षिणीकृत्यो नमस्ते भगवति मन्त्रमातृकेऽक्षमाले सर्ववशंकरो नमस्ते
भगवति मन्त्रमातृकेऽक्षमालिके शेषस्ताम्भिभ्यो नमस्ते भगवति मन्त्रमातृकेऽक्षमाले उच्चाटन्यो
नमस्ते भगवति मन्त्रमातृकेऽक्षमाले विश्वामृत्यो मृत्युञ्जयस्वरूपिणि सकलोद्दीपिणि
सकललोकरक्षाधिके सकललोकोज्जीविके सकललोकोत्पादिके दिवाप्रवर्तिके रात्रिप्रवर्तिके
नद्यन्तरं यासि देशान्तरं यासि द्वीपान्तरं यासि लोकान्तरं यासि सर्वदा स्फुरसि सर्वहृदि
वासयसि । नमस्ते परारूपे नमस्ते पश्यन्तीरूपे नमस्ते मध्यमारूपे नमस्ते वैखरीरूपे
सर्वतत्त्वात्मिके सर्वविद्यात्मिके सर्वशक्त्यात्मिके सर्वदेवात्मिके वसिष्ठेन मुनिनाराधिते
विश्वामित्रेण मुनिनोपजीव्यमाने नमस्ते नमस्ते । १५॥

After having consecrated the rosary, worshiping and infusing it with divine powers (as described in verse no. 4-14), the seeker/aspirant should get up and circumambulate it with folded hands as mark of reverence. He should then bow his head and pray, 'Oh Bhagwati (भगवती—i.e., Goddess Parvati, the divine consort of Lord Shiva)! You are the mother Goddess of all the 'Mantras' incorporated in the 'Akshamala'. You can control, subdue and exert your influence and authority over the entire creation (सर्ववशंकरो). I bow my head reverentially before you. Oh Bhagwati, mother Goddess of the 'Mantras' of the 'Akshamala'! You have the power and potential to stun everybody as well as uproot them if you so wish. You are 'death' personified as well as the conqueror of 'death' itself. [That is, you are as potent, powerful and unconquerable as death, but at the same time your devotees have no fear from death because you can shield them against it.] You illuminate and infuse life into everybody (i.e., you give wisdom and the light of enlightenment to everybody and make their life worth while). At the same time you are a protector of the whole world, give life to it and produce everything in it which sustains its life.

You have initiated the process of (or have established the tradition of) day and night, you have produced new rivers from the earlier ones, you are capable of moving about in all the directions of the world without any hindrance, i.e., you can go to any continent, island and other parts of the world without facing any resistance, you are omnipresent and all-pervading, and you are a resident in the heart of all living beings, revealing your presence in the form of the beating or vibrations of the heart.

You personify the 4 types or categories in which speech has been classified— (i) 'Para' (परारूपे), (ii) 'Pashyanti' (पश्यन्ति), (iii) 'Madhyama' (मध्यमा), and (iv) 'Vaikhari' (वैखरी).

You are an embodiment of all the essential tenets, knowledge and principles enshrined in and enunciated by the scriptures. You are the patron Goddess of all 'Shaktis' (i.e., all the powers, potentials, strengths, vitalities etc. that energises and activates the whole world and keeps it full of life). You are the object of adoration, honour and worship by all the Gods.

You have been worshipped by sage Vashistha and served by sage Vishwamitra. I repeatedly bow before you and pay my obeisance to you (15).

[Note :- The 4 types of speech mentioned above are the following— (i) ‘Para’ — the first type which deals with the knowledge of that entity which is beyond perception and which cannot be seen. The knowledge enshrined in the Upanishads and Vedas dealing with the knowledge of the supreme, transcendental, eternal, imperishable and infinite Brahma, is called ‘Para Gyan’. (ii) ‘Pashyanti’ —the second form or stage of sound when it enters the heart, e.g., the beating and pulsations of the heart. Here it also means the stage when the supreme knowledge preached in the Upanishads about Brahma has established itself firmly inside the seeker’s heart. It no more remains only a superficial knowledge making him a simple scholar, but, on the contrary, it has entered his heart and mind so much so that his entire life, his entire being and his entire way of actions become totally coloured and completely infused with this knowledge. (iii) ‘Madhyama’ —literally means ‘medium, median’. Hence, it means a speech that follows a medium, central path, not too extreme to the right or to the left. It can veer on either side according to circumstances, e.g., using words which has double-edged meaning. These words, for an example, can show vehement anger as well as can be used just to show mild reprimand or reproach. Similarly, they can show love and endearment which may have deeper and sincere meaning or may be simply superficial. In the context of the Upanishad, it refers to the ‘median path to Brahma’, a path well-balanced and judicious, empirical and rationale. (iv) ‘Vaikhari’ —that voice and sound which is loud, clear, robust and vigorous, symbolising clarity of thought, firmness of conviction, exemplary confidence, energy and vitality. It is an epithet for Goddess of speech, Saraswati.]

प्रातरधीयानो रात्रिकृतं पापं नाशयति । सायमधीयानो दिवसकृतं पापं नाशयति ।
तत्सायंप्रातः प्रयुञ्जानः पापोऽपापो भवति । एवमक्षमालिकया जप्तो मन्त्रः सद्यः सिद्धिकरो
भवतीत्याह भगवान्नुहः प्रजापतिमित्युपनिषत् । १६॥

Anyone who reads and recites this Upanishad (with dedication, sincerity and diligence, paying attention to the basic meaning and teachings) in the morning is absolved of the sinful deeds that he might have (inadvertently) done during the previous night. Similarly, reading and recitation in the evening enables the person to absolve himself of the sins committed during the day. A person who reads this Upanishad daily twice a day —morning and evening— is freed from even big sins that he might have committed.

Lord Guha (Kartikeya) finally told Prajapati Brahmaa that doing ‘Japa’ (repetition of) the various Mantras by using this sanctified and consecrated ‘Akshamala’ provides quick success in attainment of desired results. (That is, it acts as a catalyst in accomplishment of success in endeavours that the seeker/aspirant might involve himself with —both in the spiritual realm as well as the worldly realm) (16).

[ऋतस्य तथा प्रेत (यजुर्वेद, ७/४५) *Walk on the path of Truth and Reality* (Yajur Veda, 7/45).]

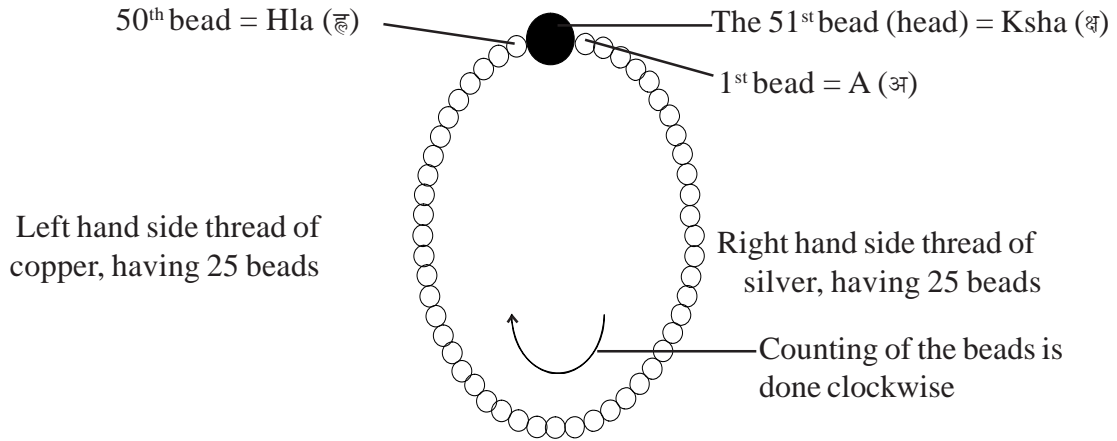
Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तामवतु । अवतु मामवतु वक्तामवतु वक्ताम ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

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The 51 bead 'Akshamala'



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‘O everlasting Light, far surpassing all created things, send down the beams of your brightness from above, and purify, gladden, and illuminate in me all the inward corners of my heart.’ — Thomas A Kempis

‘The counting of beads, meditation, worship, offering oblations in the sacred fire, all these things and such other things are limbs of religion; they are but the means and to attain to supreme devotion or to the highest realisation of Brahma is the pre-eminent end (or the final goal)’ — Sw. Vivekanand, Complete Works, 5/386

‘Let us repeat his name. As he was in the beginning the Truth, as he was through the ages the Truth, so is he now the Truth. Oh Nanak! So will he be for ever and ever’ — Guru Granth Sahib, 1/3-4

‘Oh Lord, I ever remember thy name; I offer my life to thee; teach me thy sacred mystery’ — Sufi Saint Bullah Shah (1680-1752 A.D.)

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Rig Veda's/ऋग वेदिक Tripuropanishad/त्रिपुरोपनिषद्

This Upanishad describes the form and nature of 'Chit-shakti' (the potential powers and energy of super consciousness) and 'Kameshwar' (the Lord of Kamdeo or passions; Lord Shiva), the basic and the primordial knowledge and its nature as well as its stupendous creative powers, the ways of worshipping it which are to be followed by ascetics, by those who are low and inferior in social hierarchy as well as by selfless aspirants/seekers. This is primarily an Upanishad dealing with the occult forms of worship (called 'Tantrik' worship), hence a lot of emphasis is given on such words or letters which are subtle in meaning and called the root/seed words representing different Gods or Goddess. The reader should also keep Chapter 7 in view while going through this Chapter. This is amongst the few Upanishads dealing with occult form of 'Devi' worship, but the subtle idea is that the supreme, all pervading Brahma is present in all the root/seed words and is the ultimate target or object of all forms of worship. It is difficult for a common man because of its intricacies and mystical mysteries that are veiled in such cryptical language that it becomes difficult for him to decipher and understand their deeper metaphysical impact and importance. Down the centuries, they have been reduced to mere meaningless occult rituals with their profound truths about Mother Nature and its bewitching beauty of creation almost lost and forgotten in the maze of absurd concocted theories and rituals twisted and mangled to suit individual interests and stripped of their original philosophical, mystical and spiritual content. They have become mechanical and stripped of their spiritual content.

An instrument or device called 'Tantra or Sri Chakra' which is used in occult (Tantrik) forms of worship is described in brief in this Upanishad. A separate appendix no. 6 highlights in detail the subtle meaning and science behind such charm instruments.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

तिस्रः पुरस्त्रिपथा विश्वचर्षणा अत्राकथा अक्षराः संनिविष्टाः ।
अधिष्ठायैना अजरा पुराणी महत्तरा महिमा देवतानाम् ॥१॥

The glory and majesty as well as the stupendous and matchless powers of the 'Primordial

and primary super conscious divine Shakti' (the energy, vitality, prowess and powers of the cosmic consciousness) are eternal, infinite, fathomless and great. It is (in the form of a Goddess and) the best and the most honoured amidst all the Gods. She (the feminine aspect of super consciousness) is established or present in all the three paths, all the three abodes (worlds), and all the letters of the Hindi/Sanskrit alphabets from A (अ) to Ksha (क्ष) (1).

[Note :- (i) The three paths referred above are— the path of knowledge, the path of devotion and formal worship, and the path of deeds and actions. (ii) The abodes are— the gross body, the subtle body and the casual body of the creature. (iii) By being present in all the alphabets, she (cosmic energy of creation called 'Shakti') symbolically pervades the entire cosmos from its beginning till its end because the whole cosmos is a manifestation of the 1st element 'sound' which was created by Brahma in the beginning of creation. The full impact of this sound and its relationship with the rest of the cosmos has been elaborately explained in appendix no. 5 & 6 of this book. These alphabets represent all the Gods, the power of speech etc..]

नवयोनीर्नवचक्राणि दधिरे नवैव योगा नव योगिन्यश्च ।

नवानां चक्रा अधिनाथा स्योना नव भद्रा नव मुद्रा नव मुद्रा महीनाम् ॥२॥

The super conscious cosmic power of creation called 'Shakti' is manifested, illuminated and glorified (महीनाम्) in various shapes and forms— such as the legendary 9 'Yonis' (योनि—literally, the cosmic divine Mother Nature's womb), 9 'Chakras' (चक्र—the subtle energy centers; or the 9 chambers of the instrument used for the worship of the Goddess), 9 'Yogas' (योग—forms of meditation), 9 'Yoginis' (योगिनी—female ascetics who are the patron Goddesses of the 9 'Chakras'), the 9 'Bhadraas' (भद्रा—who are givers of comfort and welfare; the female aspect of 'Bhadras' which refer to Lord Shiva), and the great and powerful 9 'Mudras' (मुद्रा—postures) (2).

[Note :- (i) 9 'Yonis'— the word means a 'womb'. Here it refers to the 9 chambers made in the 'Sri Yantra' or the diagram or sketch used for occult worship of the Goddess, the chambers represent the 9 Goddesses; see S. no. 3 of this note. The word 'Yoni' is used as a metaphoric term to mean the womb of the cosmic mother also known as Mother Nature. The concept of Yantra is described in appendix no. 6 of this book.

(ii) 9 'Chakras'—the word means 'a circle or a ring'. Here it means the ability and potential of the worship instrument called 'Sri Yantra' and its patron Goddess to bestow (a) bliss and happiness, (b) accomplishment and success, (c) protection and patronage, (d) freedom from disease and pain, (e) fulfillment of self interest, (f) auspiciousness, good fortune, luck and welfare, (g) removal of distress, miseries, agitations etc., (h) fulfillment of all desires and hopes, (i) ability to charm all and attract everyone; to make everyone favourable towards oneself. In Yoga philosophy, the 'Chakras' refer to the various subtle energy centers present in the body. These are enumerated in detail in appendix no. 7 of this book.

(iii) 9 patron Goddesses— 'Maha Tripur Sundari' (महा त्रिपुर सुन्दरी), 'Tripur

Amba' (त्रिपुर अम्बा), 'Tripur Siddhi' (त्रिपुर सिद्धि), 'Tripur Malini' (त्रिपुर मालिनी), 'Tripura Sri' (त्रिपुरा श्री), 'Tripur Vasini' (त्रिपुर वासिनी), 'Tripur Sundari' (त्रिपुर सुन्दरी), 'Tripur Reshi' (त्रिपुर रेशि), 'Tripura' (त्रिपुरा).

(iv) 9 'Yoginis'—the word means 'female ascetic'. Here it means the 9 Goddesses who infuse the 'Tantrik' charm instrument with occult powers.

(v) 9 'Mudras'—the words means 'postures taken during meditative or Yoga sessions'. These are the following—'Yoni' (योनि), 'Beej' (बीज), 'Khechari' (खेचरी), 'Mahankush' (महाकुश), 'Mahonmadini' (महोनमादिनी), 'Sarwawashankari' (सर्ववशंकरी), 'Sarwakarshini' (सर्वकर्षिणी), 'Sarwavidravini' (सर्वविद्राविणी), 'Sarwa Sankshovini' (सर्वसंक्षेपिणी).

(vi) 9 'Bhadraas'—the 9 Goddesses listed in s. no. 3 above are also called 'Bhadraas'. The word is a female counterpart of 'Bhadra' meaning 'gentleman'. So the word 'Bhadraa' means 'an honourable lady'.]

एका स आसीत्प्रथमा सा नवासीदा सोनविंशादा सोनत्रिंशात् ।

चत्वारिंशादथ तिस्रः समिधा उशतीरिव मातरो माऽऽविशन्तु ॥३॥

In the form of 9 ancient and divine Goddesses called 'Nav Bhadraas', in the form of a group consisting of the 19 essential forms of creation (i.e., Tattva or elementary forms of creation), in the form of 40 'Shaktis', in the form of 3 'Samidhas' (fuel used in fire sacrifice), and in the form of a mother who is ever eager for the welfare of her children—I invoke and respectfully invite the Goddess to enter my being; that is, get herself enshrined in my heart, establish herself there, find a permanent place in my being, infuse and empower me with her divine powers, and help me succeed in all my endeavours (3).

[Note :- (i) The 19 'Tattvas' or essential elements of this creation are the following— 5 organs of perception + 5 organs of action + 5 'Prans' or vital winds + 4 'Antahakarans'. The 5 organs of perception are ear, nose, eyes, tongue and skin. The 5 organs of action are hand, legs, mouth, genitals and excretory organs. The 5 vitals winds are 'Pran' or breath, 'Apan', 'Uddan', 'Saman' and 'Vyan'. The 4 'Antahakarans' are the mind, intellect, the various 'Vasanas' and the soul. The word 'Vasana' means worldly passions, lust, greed and desires.

(ii) The group of 'essential elements of life' are actually considered 29 in all as follows—19 'Tattavas' listed in s. no. 1 above + 5 perceptions + 5 signs of life. The 5 subtle perceptions are smell, speech, touch, taste and sight. The 5 signs of life are the gross elements such as blood, urine, stool, mucous and wind present in the body.

(iii) The 40 'Shaktis' are the following—14 organs of the body (internal + external) + 14 patron Gods of these organs + 3 'Karmas' (कर्म) or deeds + 4 'Gunas' (गुण) or temperaments or inherent qualities of a creature + worldly powers + spiritual powers + 3 states of consciousness = total 40. The 3 'Karmas' (कर्म) are classified as (a) excessive, extravagant and enormous (तूल), (b) basic and essential (मूल), and (c) done out of ignorance and foolishness (अविद्याजन्य). The 4 'Gunas' are 'Vikshep' (विक्षेप) meaning agitations and restlessness etc., 'Mudita' (मुदिता) meaning cheerfulness and enjoyment, 'Karuna' (करुणा) meaning mercy and compassion, and 'Avaran'

(आवरण) meaning neutrality, ability to show no emotions and remaining indifferent and aloof. The word also means a veil, cloak, mask and sheath. Hence, here it means ‘the ability to protect oneself from all the affects of external stimuli originating in the world which can perturb and confound the mind of the seeker/aspirant causing exasperation and perplexities, and instead, remain calm, peaceful and tranquil. The 3 states of consciousness are the waking state, the dreaming state and the deep sleep state.

(iv) The 3 ‘Samidhas’, meaning fuel for the fire sacrifice, represent the actions, knowledge and wishes of the seeker/aspirant. It also means spiritual knowledge, worldly knowledge and a combination of both. This knowledge is used by a seeker/aspirant to fulfill his worldly obligations as well as pursue his spiritual path. The word ‘Samidha’, technically speaking, refers to the fire-wood used for a fire sacrifice. It also refers to a token gift that an aspirant/seeker takes to his teacher when he approaches the latter with some query.]

ऊर्ध्वज्वलज्ज्वलनं ज्योतिरग्रे तमो वै तिरश्चीनमजरं तद्रजोऽभूत् ।

आनन्दनं मोदनं ज्योतिरिन्दोरेता उ वै मण्डला मण्डयन्ति ।।४।।

The ‘light’ (ज्योति) that illuminates upwards is considered the best and produces ‘Satogun’ (सतोऽगुण—or predominance of ‘Sat’ quality). The light that illuminates side ways produces ‘Rajogun’ (रजोऽगुण—or predominance of ‘Raj’ quality). The light that illuminates below or in the downward direction, produces ‘Tamogun’ (तमोऽगुण—or predominance of ‘Tam’ quality). The ‘light’ gives bliss and happiness. It is like the cool light of the Moon (आनन्दनं मोदनं) (4).

[Note :- (i) There are 3 qualities inherent in a man — (a) ‘Sat’ (सत्) which is the best quality characterised by auspiciousness, righteousness, nobility of thought and action, spirituality, truthful knowledge etc.. (b) ‘Raj’ (रज) which is the medium quality marked by worldly passion and desires. (c) ‘Tam’ (तम) which is considered most lowly marked by vices, sins, misdemeanours and perverseness of all kind. (ii) The word ‘light’ refers to the cosmic energy which symbolises super consciousness and the truthful knowledge about the absolute Reality. The intensity of this light which illuminates the mind-intellect and the heart of a man vary from person to person depending upon his past deeds and their integrated effects. This produces different proportions, ratios, intensities and magnitudes of the above 3 ‘Gunas’ in a particular person, i.e., someone may have Sat quality more than the rest, while another person may have Raj or Tam quality in predominance. This will determine their individual characteristics and mental inclinations as well as their behavioural patterns.

There is a lot of symbolism in these verses. Mystical truths are crypted in languages which veil these in metaphors. This Upanishad glorifies the creative energy of Brahma. Brahma used his wish to create the world, but that world would not have propagated itself further had it followed the tenets of renunciation, detachment, dispassion et al which are intended to move a creature away from the objects and attractions of the world and divert it to Brahma. So, he created ‘Maya’, signifying delusion and ignorance, which so clouded the intellect of the individual that

noble virtues (Sat Guna) were pushed aside to the background and worldly attractions and passions (Raj Guna) came to the fore. This helped to move the creation ahead in one direction, and soon Brahma realised that he must create a counter-force which will turn the one-way expansion of the cosmos into a balanced distribution of its population so as to maintain equilibrium, so he created sins, evils, bad deeds and vices (Tamo Guna or negative traits). This caused strife, hatred, ill-will, animosity and death. To keep the wheel of life/creation turning perpetually once it was set in motion by Brahma, these 3 'Gunas' were sufficient, because once the wheel was set rolling, the creatures continued to take birth and die depending upon their deeds and their cumulative effects. Eventually, when Brahma would decide that he has had enough, 'Tam Guna' will increase so much and 'Sat Guna' decimated to such an extent that the wheel will become lop-sided, heavy on one side with the load of one type of 'Guna' and light on the other side so that it will start wobbling and staggering, it will falter and lose its steam, slow down and finally stop.

(ii) Since Upanishads deal mainly with spiritual upliftment of the creature and his soul, this verse tells us that 'Sat Guna' will lift the creature upwards spiritually. It will attain peace and bliss symbolised by the 'moon light'. The light of 'Sat Guna' focuses its beam towards the heaven, symbolising upliftment.

The 'Rajo Guna' illuminates side ways— indicating worldly expansion and development. The light of 'Tamo Guna' focuses its beam downwards, symbolising degradation and degeneration; it literally means 'sinking into the nether world of vices, evils, sins etc..' Please also see note to verse no. 5 below in this context.]

यास्तिस्रो रेखाः सदनानि भूस्त्रीस्त्रिविष्टपास्त्रिगुणास्त्रिप्रकाराः ।

एतत्त्रयं पूरकं पूरकाणां मन्त्री प्रथते मदनो मदन्या ॥५॥

The 'Tantrik Yantra' (the instrument used for the worship of the Goddess) is being described now. The 3 lines (of the triangles), the 4 houses (chambers), the 3 bases or pedestals, the 3 hindrances, the 3 'Gunas' (qualities) and the various combinations of these 3 qualities—all these triads are a means for spiritual accomplishment and fulfillments. Let 'Madan' (मदन—the patron God of wishes; this God is supposed to live in a heart of a man) be endowed and blessed with the powers to fulfill desires of his devotees (5).

[Note :- (i) The 3 lines represent actions, knowledge, power of making any wish and pursuing it. (ii) The 4 houses are the following—waking state, dream state, deep sleep state and 'Turiya state' of consciousness. It also means eyes, throat, heart and the various 'Chakaras' or subtle energy centers in the body. (iii) The 3 basis or foundations or pedestals are—'Bhu' (भू), 'Bhuvah' (भुवः) and 'Swaha' (स्वः) meaning the earth, the sky and the heavens respectively. (iv) The 3 hurdles or drags in spiritual pursuits of a man are the 3 qualities of 'Sat', 'Raj' and 'Tam' present in him. See note to verse no. 4.

'Madan' is another name for 'Kaam'. He is the patron God for worldly passion, lust, desire, greed, avarice and yearning. By asking the supreme Goddess of creation to empower 'Madan'— who symbolically has his residence in the heart of

man—to bless him with the qualities mentioned in this verse no. 5, the seeker asks her to bless him (the seeker) with these qualities so that he can carry forward the process of creation as ordained by Brahma. For example, he needs to take action and possess knowledge for progress and development; he needs to have a wish, a drive, a desire, an inclination and mental temperament to do so. This wish should so much overpower or overwhelm or engulf him from all sides in all his 4 states of existence that it will help to drive him relentlessly in hot pursuit of his objects of desires, thereby furthering the work of mother Goddess, which is to enhance and carry forward the process of creation.

The eye helps him to see, a function which creates and enhances and expands his various desires to acquire more and better things of the world. His throat makes him speak, which is a basic function and manifestation of life and helps him to express his desires. The quantity of any of the 3 ‘Gunas’ present in a man can be judged by his words. The heart, as is apparent, is the seat of these ‘Gunas’ making a man bad or mediocre or good and noble.

The role of ‘Chakras’ in the body is important because these are the seats where the stupendous energy called ‘Shakti’ is localised or harboured. If this energy remains trapped and un-harnessed, it would be like shutting off of the atom, but to unfold these ‘Chakras’ would be equivalent to unfolding the powers of the atom.

Further, there are three physical worlds— ‘Bhu’, ‘Bhuvaha’ and ‘Swaha’. These correspond to the three qualities of ‘Tam’, ‘Raj’ and ‘Sat’ respectively. See note to verse no. 4 above. These 3 ‘Gunas’ or qualities are called ‘hurdles/obstacles’ as they prevent the creature’s emancipation and salvation. This is the great paradox—by requesting the Goddess to empower ‘Madan’ with these qualities, it is meant that the world could be perpetually propagated because it can be done so only if these three qualities reside in the heart of a man, but at the same time by describing them as hurdles/obstacles, the Upanishadic sage warns his disciple that these are the stumbling blocks in his spiritual enhancement and acquiring attainment of emancipation and salvation from this world. So he better shun them.]

मदन्तिका मानिनी मंगला च सुभगा च सा सुन्दरी सिद्धिमत्ता ।

लज्जा मतिस्तुष्टिरिष्टा च पुष्टा लक्ष्मीरुमा ललिता लालपन्ती ॥६॥

The 15 patron Goddess are the following— ‘Madantika’ (मदन्तिका), ‘Manini’ (मानिनी), ‘Mangala’ (मंगला), ‘Subhaga’ (सुभगा), ‘Sundari’ (सुन्दरी), ‘Siddhi’ (सिद्धि), ‘Lajja’ (लज्जा), ‘Mati’ (मति), ‘Tushti’ (तुष्टि), ‘Ishta’ (रिष्टा), ‘Pushta’ (पुष्टा), ‘Laxmi’ (लक्ष्मी), ‘Rupa/Uma’ (रुपा/उमा), ‘Lalita’ (ललिता), and ‘Lalpanti’ (लालपन्ती) (6).

इमां विज्ञाय सुधया मदन्ती परिसृता तर्पयन्तः स्वपीठम् ।

नाकस्य पृष्ठे महतो वसन्ति परं धाम त्रैपुरं चाविशन्ति ॥७॥

The seekers/aspirants feel extremely happy and blissful after having acquainted themselves with these Goddesses and their virtues which are like elixir called ‘Amrit’. They should pour pure milk on the worship altar (where the divine Goddesses have been in-

voked for worship through the device called an 'Yantra'. This device is also called 'Sri Yantra'. By the good effect of these worship rituals, they go to the great heavens and find residence in 'Tripura' (abode of the Goddess Tripura), and as a result, they feel extremely thankful and grateful, obliged and fulfilled (7).

[Note :- The Goddess Tripura is the divine consort of Lord Shiva who is also known as 'Tripurari'. Hence, she is Goddess Parvati, the great Goddess who is the mother of all creation, and all other Goddesses, by whatever name, are none else but the various manifestations of Parvati.]

कामो योनिः कामकला वज्रपाणिर्गुहा हसा मातस्त्रिभूमिन्द्रः ।

पुनर्गुहा सकला मायया च पुरुष्येषा विश्वमातःऽऽदिविद्या ॥८॥

The primary, primordial knowledge of creation (विश्वमातःऽऽदिविद्या) takes the following basic forms — 'Kaam' (काम—passions, lust, desire), 'Yoni' (योनिः—womb), 'Kaamkala' (कामकला—the science, art and skill of creation), 'Vajrapani' (वज्रपाणि—i.e., the strong phallus), 'Guha' (गुहा—the word means a cave), 'Hasa' (हसा), 'Matrishwa' (मातस्त्रि), 'Abhra' (अभ्र—literally meaning the element sulphur; here meaning the heat of passion), 'Indra' (इन्द्र—the Lord of Gods), 'Guha' once again (पुनर्गुहा), 'Sakala' (सकला—meaning 'all inclusiveness') and 'Maya' (मायया—delusions and ignorance about the reality) etc.. (8).

[Note :- This primordial knowledge is represented in the 'Yantra' by the various root words specific for each of them such as 'Ka' (क) for 'Kaam', 'Ae' (ऐ) for 'Yoni', 'Ee' (ई) for 'Kaamkala', 'La' (ल) for 'Vajrapani', 'Hrim' (ह्रीं) for 'Guha', 'Ha' (ह) and 'Sa' (स) for 'Hasa', 'Kaa' (का) for 'Matrishwa', 'Ha' (ह) for 'Abhra', 'La' (ल) for 'Indra', 'Sa' (स), 'Ka' (क) and 'La' (ल) for 'Sakala' and 'Hrim' (ह्रीं) for 'Maya'.]

षष्ठं सत्पममथ वह्निसारथिमस्या मूलत्रिकमादेशयन्तः ।

कथं कविं कल्पकं काममीशं तुष्टुवांसो अमृतत्वं भजन्ते ॥९॥

The seeker/aspirant should worship and do 'Japa' (repetition of the holy Mantra) (भजन्ते) using the triad of root/seed letters of the primary, primordial knowledge (मूलत्रिकमादेशयन्तः)—these letters are 'Ha' (ह) for Shiva, 'Sa' (स) for 'Shakti' and 'Ka' (क) for 'Kameshwar' (the Lord of wish fulfillment; Lord Shiva). The seeker should use these seed letters to do 'Japa' while concentrating his thoughts on 'Kameshwar' (काममीश—the Lord of Kamdeo or passions; Lord Shiva) who is deemed to be a 'poet' (कविं—i.e., one who is an expert with words, an erudite philosopher, a mystical and scholarly person) and is well-versed about the knowledge of the past, the present and the future (कल्पकं). This God is supposed to have the countenance of the colour of a catechu plant (कथं). [These epithets apply to Lord Shiva who is the divine husband of mother Parvati, the supreme Goddess of creation.] By doing so, the seeker/aspirant is able to acquire the essence of the elixir of eternity and supreme bliss (अमृतत्वं), and consequentially, he becomes blissful, contented and happy (तुष्टुवांसो) (9).

पुरं हन्त्रीमुखं विश्वमातू रवे रेखा स्वरमध्यं तदेष्टा ।

बृहत्तिथिर्दश पञ्चा च नित्या सषोडशिकं पुरमध्यं विभर्ति ॥१०॥

[Here the transcendental form of the divine Goddess is described in very brief]. The same

Goddess, as the mother of the world (विश्वमातृ), pervades in the various 'Purs' (पुर—abodes) up till the periphery or the perimeter or the outer boundary of the solar system (खे रेखा) and acquires the form of 'Hantrimukh' (हन्त्रीमुखं—the letters 'Ha' (ह), 'Sa' (स), 'Ka' (क) of verse no. 9) and the middle vowels of the Sanskrit alphabet (स्वरमध्य).

She encircles (i.e., envelops and encompasses) all the 3 periods of time as well as the 15 dates (of any one phase of the moon) (बृहत्तिथिर्दश पञ्चा). She is eternal and complete (नित्या) like the 16th day of the lunar cycle (सषोडशिक). She is present in the centre of the world (पुरमध्य). Her glories shine everywhere (10).

[Note :- (i) By saying that the Goddess pervades in all the 'Purs' or abodes, it is meant that she is immanent, all-pervading and omnipresent in all the worlds created by the Lord of creation.

(ii) The 'Hantrimukh' are the divine letters as described in verse no. 9 above. By saying that the Goddess dwells in the seed words or letters 'Ha', 'Sa' and 'Ka' it is meant that she is the provider of the eternal elixir of eternity and bliss.

(iii) By saying that she lives as far as the perimeter of the solar system, it is meant that she has a vast, all inclusive and macrocosmic form.

(iv) By saying that she pervades the middle vowels, it is implied that the Goddess is present as a root, core or a central theme in all creation because the vowel sounds represent the entire gamut of 'basic sound' which is deemed to be first element created in nature, and from which the rest of the creation manifested itself.

(v) By saying that she encircles or girdles all the 3 periods of time, it is meant that there is no event that is not known to the Goddess and in which she has no role to play or which escapes her attention and knowledge. She was present in the past, is present now and would be present in the future.

(vi) Reference to the 15 days or dates of the moon means the first half the 30 day lunar month. This is the waxing phase of the moon, from the dark moon night as the 1st day to the 14th night which comes to mean the 15th day. The 16th day referred in the text is the 'full moon night'. The next waning phase of the moon ends in the 'dark moon'. The implied meanings are— (a) she is glorious and radiant, blissful and peace giving as the 'full moon', (b) is invisible as the 'dark moon', and (c) is present in all the 30 days of the month and may be manifested as the 'full moon' and un-manifested as the 'dark moon'. (d) The changing shape of the moon is symbolic of the fact that the Goddess appears in different forms to her devotees who worship her in those forms, but essentially she is as unchangeable and eternal as the moon. The apparent changes in the shape of the moon, as is well known, are due to its viewing angles vis-a-vis the viewer on the earth. But the moon itself remains unchanging.]

यद्वा मण्डलाद्वा स्तनबिम्बमेकं मुखं चाधस्त्रीणी गुहासदनानि ।

कामीकलां कामरूपां चिकित्वा नरो जायते कामरूपश्च कामः ॥११॥

The divine Goddess is decorated and adorned by the splendour of the Sun, the radiance

of the Moon and the glitter of the Stars; she is most charming and enthralling (यद्वा मण्डलाद्वा). Her face is bent downwards and the shadow of her breasts is also cast downwards (to give benevolent shelter to her devotees) (स्तनबिम्बमेकं मुखं चाधस्त्रीणी). By concentrating on the creative, protective and nourishing nature of her cave-like divine and holy womb (गुहासदनानि) which is the abode of the supreme Lord (because he is the creator and sustainer), the erudite ascetic becomes one like him (creator, Brahmaa). But at the same time he realises (नरो जायते) that the womb is the breeding ground or the very cause of the endless cycle of birth and death, because it is implicitly associated with sex and passions (कामीकलां कामरूपां), tying the creature to this mundane world and its miseries. So a wise and erudite seeker/aspirant ascetic should not worship the negative connotations associated with 'Kaam' as a form of the Goddess (चिकित्वा कामरूपश्च कामः) (11).

[Note :- The sage warns the disciple (seeker/aspirant/ascetic) who wishes to worship the Goddess as a manifestation of Brahma that he should be very careful not to fall prey to lust, passions and self gratification of the sense organs or indulge in sexual perversion. These are the pot-holes against which the disciple should be on constant guard. 'Kaam' was an element devised by Brahma to keep the wheel of creation running smoothly, but a person desirous of 'Moksha' (i.e., liberation and deliverance, emancipation and salvation) should abhor it because indulgences in sensual pleasures (Kaam) would be demeaning and degrading for him, it would denigrate and corrupt his thoughts, it would act as a hurdle in his spiritual elevation and, in the final analysis, pull him down from the high pedestal of spiritual attainment that he has already achieved. See verse no. 13 below.]

परिसृतं झषमाजं पलं च भक्तानि योनीः सुपरिष्कृताश्च ।

निवेदयन्देवतायै महत्यै स्वात्मीकृते सुकृते सिद्धिमेति ।१२॥

The devotee ascetic (भक्तानि) should first cleanse and purify the 'Yoni' (परिसृतं झषमाजं योनीः) and prepare it for worship. After that, he should offer properly prepared food (निवेदयन्देवतायै) to the great Goddess and then accept it as food duly sanctified by her, i.e., as 'Prasad'. By doing good deeds, he obtains success in his spiritual endeavours (स्वात्मीकृते सुकृते सिद्धिमेति) (12).

सृण्येव सितया विश्वचर्षणिः पाशेनैव प्रतिबध्नात्यभीकान् ।

इषुभिः पञ्चभिर्धनुषा च विध्यत्यादिशक्तिररुणा विश्वजन्या ।१३॥

Those persons who are indulgent in this world, the Goddesses Saraswati, Laxmi and Adishakti Parvati assume the form of delusions and shackle them firmly to the whirlpool of this world of transmigration. They are tormented by the legendary so-called 5 bows and peppered with the so-called 5 arrows representing the 5 organs of perception which impel them towards the sensory enjoyments of the world and self gratification, leading to constant miseries, anguish and agitations. Such persons never find deliverance (13).

[Note :- The 5 bows are the 5 organs of perception— nose, eyes, ears, tongue and skin. The 5 arrows are the 5 perceptions— smell, site, sound, taste and feelings pertaining to the external world respectively.]

भगः शक्तिर्भगवान्काम ईश उभा दाताराविह सौभगानाम् ।

समप्रधानौ समसत्त्वौ समोजौ तयोः शक्तिरजरा विश्वयोनिः ।१४॥

The power of creation which the Lord (Brahma—भगवान्) possesses is symbolised by the ‘womb’ (भगः) of the divine mother Nature. This magnificent, fascinating and super conscious cosmic power, which is endowed with majesty, stupendous glory, honour and potential, is established in the form of Lord ‘Kameshwar’ who symbolises ‘Kaam’ and ‘Isha’ at the same time (शक्तिर्भगवान्काम ईश उभा). The word ‘Kaam’ refers to lust, passion and desires for the world and its enjoyments while the word ‘Isha’ refers to the Lord of these qualities. [That is, Lord Shiva is the Lord of passions as well as the Lord of the creation which has come into being due to mother Goddess Parvati, the supreme Goddess of creation known, inter alia, by the name of ‘Tripura Sundari’ on whose name this Upanishad is based.] Both of them— ‘Kaam’ and ‘Isha’— are equally important, authoratative and powerful, are truthful and synonymous with each other, have equal strength, potent, vitality, vigour, splendour and radiance (समप्रधानौ समसत्त्वौ समोजौ). The same super conscious and imperishable power of Brahma (शक्तिरजरा) and his manifested form, Lord Shiva, is present in the form of ‘the divine womb of the mother of the universe’ (विश्वयोनिः). [This phrase indicates the macrocosmic divine and holy form of the Goddess as Mother Nature] (14).

परिस्ता हविषा भावितेन प्रसंकोचे गलिते वैमनस्कः ।

शर्वः सर्वस्य जगतो विधाता धर्ता हर्ता विश्वरूपत्वमेति ।१५॥

The Goddess becomes extremely pleased by the worship offered to her by a selfless devotee. She removes all his veils of ignorance and eliminates all his agitations (i.e., she removes all the spiritual hurdles/obstacles faced by him). As a consequence, the devotee becomes one with the creator, sustainer and annihilator of the world, i.e., he stops being an ordinary human being and attains the divine stature which is uniquely equivalent to Brahmaa, Vishnu and Shiva collectively (विधाता धर्ता हर्ता— i.e., the creator, the sustainer and the annihilator). Since these 3 trinity Gods represent the supreme, transcendental Brahma himself, the devotee becomes one like the universal, cosmic Brahma (विश्वरूपत्वमेति) himself (15).

इयं महोपनिषत्त्रैपुर्या यामक्षरं परमो गीर्भिरीदृष्टे ।

एषर्ग्यजुः परमेतच्च सामायमथर्वेयमन्या चविद्या ।१६॥

The Goddess is worshipped and honoured by all the Vedas— ‘Rig’, ‘Yajur’, ‘Sam’ and ‘Atharva’— as well as by all other branches of knowledge in the way of hymns sung in her honour. Verily, this is the Upanishad about the same great Goddess called ‘Tripura’ (16).

ॐ ह्रीं ॐ ह्रीमित्युपनिषत् ।१७॥

‘OM’ (ॐ) and ‘Hrim’ (ह्रीं) —these two words or sounds or letters or syllables stand for ‘Brahma’ and ‘Shakti’ respectively. This is the super consciousness and its vital counterpart, the creative energy of the cosmos, which has been described in this Upanishad (17).

[Note :- Though dealing with the ritualistic worship practices of the Goddess or ‘Shakti’ according to occult science, this and such other Upanishads aim to establish one important factor—that the different patron Gods or Goddesses are but

another manifestation of the ultimate reality which is Brahma, and which is one and non-dual. The God represents the male aspect of Brahma while the Goddess represents its female aspect. Mother Goddess is regarded as the all-pervading consciousness, a perennial fount of creativity and divinity, a living presence embodying love, compassion and beauty, besides being an image of the ultimate reality and a manifestation of the stupendous potential of the cosmic energy that Brahma possesses—which is nourishing and destructive, compassionate and ruthlessly merciless at the same time. Without the mother, this creation as we know of it and which is a visible testimony of the existence of the non visible Brahma, wouldn't have come into existence at all. Mother Goddess has made Brahma literally a verifiable, tangible, visible and accessible entity. Without her, the father of creation, Brahmaa, would have had no one who would have called him his father— i.e., since there would have been no creature in the absence of the mother's womb, there would be no offspring to call Brahmaa as his father. The glory of Brahma came to the fore and is highlighted and manifested by the divine Goddess in the form of Mother Nature.

The last verse no. 17 of this Upanishad clearly tells us that OM which is the symbol of the cosmic sound or 'Pranav' which itself is the subtlest and the first manifestation of Brahma and from which the rest of the creation came into being, and 'Hrim' which is the symbol for the cosmic energy responsible for creation and which is known by the name of 'Shakti', are the two sides of the same coin, as it were. One complements and supplements the other.]

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

*__*__*__*

'When the highest type of men hear Tao,/They diligently practice it./When the average type of men hear Tao,/They half believe in it./When the lowest type of men hear Tao,/They laugh heartily at it.

The Tao that can be told of is not the eternal Tao;/The name that can be named is not the eternal name./The Nameless is the origin of Heaven and Earth;/The Named is the mother of all things./Therefore let there always be non-being,/ so we may see their subtlety,/And let there always be being, so we may see their outcome.

The two are the same,/But after they are produced, they have different names./They both may be called deep and profound,/Deeper and more profound, The door of all subtleties.' — Lao-Tzu

Rig Veda's/ऋग वेदिक Saubhagya Laxmupanishad/सौभाग्यलक्ष्म्युपनिषद्

This Upanishad has 3 Cantos. The 1st Canto describes the various Mantras, Chakras, ways of worship and doing meditation on the geometrical device called a 'Tantrik Yantra' as an instrument for the worship of Goddess Laxmi, the Goddess of wealth, prosperity and well-being. Like the Mudgalopanishad which highlights the importance of 'Purush Sukt', this Upanishad brings to the fore the importance, significance and glory of the 'Sri Sukt' dedicated to the divine Mother Goddess. Appendix no. 2 details the 'Sri Sukt'.

The 2nd Canto deals with the various Yoga practices which culminate in 'Samadhi'. The 3rd Canto describes the various 'Chakras' (subtle energy centers in the body) and their significance. Hence we see that the name 'Saubhagya Laxmi Upanishad' is a misnomer because barring the first Canto, the other two Cantos deal primarily with Yoga and have nothing to do with the worship of Laxmi. Appendix no. 7 describes in detail the concept of these 'Chakras' and no. 6 tells us about the 'Yantra' and 'Tantra'.

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

Canto 1

अथ भगवन्तं देवा ऊचुर्हे भगवन्नः कथय सौभाग्यलक्ष्मीविद्याम् ।१॥

Once upon a time, all the Gods went to Lord Narayan (Vishnu) and prayed, 'Oh Lord! Please be kind to preach us about the sublime knowledge of 'Saubhagya Laxmi Vidya' (1).

तथेत्यवोचद्भगवानादिनारायणः सर्वे देवा यूयं सावधानमनसो भूत्वा शृणुत । तुरीयरूपां
तुरीयातीतां सर्वोत्कृष्टां सर्वमन्त्रासनगतां पीठोपपीठदेवातापरिवृतां चतुर्भुजां श्रियं हिरण्यवर्णामिति
पञ्चदशभिर्ध्यायेत् ॥२॥

Lord Narayan said, 'Oh Gods! All right, all of you listen attentively. She (Goddess Laxmi) is beyond the three states of existence such as the gross, the subtle and the casual states of existence. She is an embodiment of the 4th state of utter bliss called 'Turiya state', and at the same time she is beyond that state as well. She is difficult to attain and is seated above all the Mantras which together form her seat (i.e., she has supremacy over all the

Mantras symbolising the various Gods; she rules over all the Mantras and their patron Gods; all the Mantras are under her control and command). She is surrounded (i.e., served) by the various Gods and demi-Gods of various abodes or 'Peeths' (literally, seats —पीठ) and she has four arms. The 15 verses of the 'Sri Sukt' should be used to worship her, mediate upon her and adore her. [This 'Sri Sukt' is included as appendix no. 2 of this book] (2).

अथ पञ्चदश ऋगात्मकस्य श्रीसूक्तस्यानन्दकर्मचिकलीतेन्द्रासुता ऋषयः । श्रीरित्याद्या ऋचः
चतुर्दशानामृचामानन्दाद्यृषयः । हिरण्यवर्णाद्याद्यत्रयस्यानुष्टुप् छन्दः । कांसोऽस्मीत्यस्य बृहती
छन्दः । तदन्ययोर्द्वयोस्त्रिष्टुप् । पुनरष्टकस्यानुष्टुप् । शेषस्य प्रस्तरपङ्क्तिः । श्रग्निर्देवता ।
हिरण्यवर्णामिति बीजम् । कांसोऽस्मीति शक्तिः । हिरण्यमया चन्द्रा रजतस्रजा हिरण्यस्रजा
हिरण्या हिरण्यवर्णेति प्रणवादिनमोन्तैश्चतुर्थ्यन्तैरङ्गन्यासः । अथ वक्त्रत्रयैरङ्गन्यासः ।
मस्तकलोचनश्रुतिघ्राणवदनकण्ठबाहुद्वयहृदयनाभिगुह्यपायूरुजानुजङ्घेष्ु श्रीसूक्त्रेव
क्रमशो न्यसेत् ॥३॥

Indira (इन्द्रा), Anand (आनन्द), Chiklit (चिकलीत) and Kardam (कर्दम) are the 4 sages/seers who are considered expert and proficient in the tenets of the 'Sri Sukt'. [These 4 sages are specialised in this field.]

Indira is the sage who is expert in the 1st verse of the 'Sri Sukt' while the remaining 3 sages are experts in the other 14 verses of the 'Sri Sukt'. This Indira is also called 'Sri' or 'Laxmi', and the other 3 sages (Anand, Chiklit and Kardam) are symbolically deemed to be her sons.

The 1st three verses of the 'Sri Sukt' are called 'Anushtup-chand' (अनुष्टुपछन्द), the 4th verse is 'Brihati-chand' (बृहतिछन्द), the 5th and the 6th verses are 'Trishtup-chand' (त्रिष्टुपछन्द), the 7th verse till the 14th are once again called 'Anustup-chand' and the remaining ones (15th and 16th) are called 'Prastar-pankti-chand' (प्रस्तर पङ्क्तिछन्द).

'Fire' and 'Sri' are the patron Gods of these Mantras. 'Hiranyavarnam' (हिरण्यवर्णमि) is the seed/root word and 'Kansosmi' (कांसोस्मि) is the vital energy called 'Shakti' of all the Mantras of the 'Sri Sukt'.

Next, the process of 'Anganyas' (अङ्गन्यास) should be done. The various names of the Goddess— such as (i) 'Hiranyamaye' (हिरण्यमयी), (ii) 'Chandra' (चन्द्र), (iii) 'Rajat-straja' (रजतस्रजा), (iv) 'Hiranyastraja' (हिरण्यस्रजा), (v) 'Hiranya' (हिरण्या) and (vi) 'Hiranyavarna' (हिरण्यवर्णा)— should be pronounced with the divine word 'OM' as a prefix and 'Namaha' (नमः) as a suffix for each of these names of the Goddess. For example 'OM HIRANYAMAYE NAMAHA' etc.. The various parts of the body— such as the head, eyes, ears, nose, mouth, throat, arms, heart, navel, genitals, anus, thighs, calves etc.— should be touched while pronouncing the above Mantras. This process is called 'Anganyas' which means to purify the various parts of the body and sanctify them by invoking specific patron Gods pertaining to those parts. In this Upanishad dealing with Goddess Laxmi, this purification is symbolically done by her name (3).

[Note :- Description of the various types of 'Chandas' mentioned in this verse is given in detail in appendix no. 3, note to verse no. 1 of this book.]

अरुणकमलसंस्था तद्रजःपुञ्जवर्णा करकमलधृतेष्टाऽभीतियुग्माम्बुजा च ।

मणिकटकविचित्रालंकृताकल्पजालैः सकलभुवनमाता संततं श्रीः श्रियै नः ॥४॥

The aspirant should then visualise the divine Goddess Laxmi as follows— ‘She is seated on a brilliant light red coloured lotus flower, and is light yellow in complexion like the nectar of the lotus plant. Two of her hands are raised in the posture of bestowing fearlessness and boons to her devotees, while the other two hands hold a lotus each. She wears bracelets studded with gems; she looks magnificent and glorious in all her finery, is adorned with all conceivable ornaments, and is the Mother of all the worlds’. Bless us constantly with prosperity and good fortunes (4).

तत्पीठकर्णिकायां ससाध्यं श्रीबीजम् । वस्वादित्यकलापद्मेषु श्रीसूक्तगतार्धार्धर्चा तद्वहिर्यः

शुचिरिति मातृकया च श्रियं यन्त्राङ्गदशकं च विलिख्य श्रियमावाहयेत् ॥५॥

Now, the construction of the Sri Yantra— the charm instrument used for the worship of Goddess Laxmi —is described in this verse :-

In the core (centre) of the Yantra, the root/seed word ‘Sring’ (श्री बीजम्) and the work to be done or accomplished by the aspirant/seeker (ससाध्यं) should be written. Then 3 layers of lotus petals should be drawn around the central core in circles, one after another— the 1st ring has 8-petals, the 2nd ring has 12-petals and the 3rd ring has 16-petals. Each ring or layer is enclosed by a circular ring; hence there are 3 concentric circles, each separating one layer of the lotus ring from the other.

The next step is —write half line of each verse/hymn of the ‘Sri Sukt’ above each of the lotus petals but inside their enclosing circle. [That is, half line of each hymn of the ‘Sri Sukt’ should be written in sequence, first above each of the 8-petals of the 1st layer, then each of the 12-petals of the 2nd layer, and finally above each of the 16-petals of the 3rd layer.] The result would be the entire ‘Sri Sukt’ (see appendix no. 2) will be included.

Outside the circle surrounding the lotus with 16-petals, the words of the 16th hymns of ‘Sri Sukt’ (called ‘Falsruti’ (फलश्रुति)— or the benefits of chanting the main hymn) should be written. The letters of the Hindi alphabet, from ‘A’ (अ) to ‘Ksha’ (क्ष), should be written in the various layers of the lotus petals mentioned above. The resultant ‘Sri Chakra’ will have 10 segments/sections, and it should be used to invoke the Goddess called ‘Sri’ or ‘Laxmi’ (See verse no. 9 in this context).

[The 10 segments are as follows— the central core having the word OM, then around it is the hexagon, this is followed by a circle, 8-petal lotus, a circle, 12-petal lotus, a circle, 16-petal lotus, a circle, and finally the outer periphery = 10] (5).

अङ्गैः प्रथमावृत्तिः । पद्मादिभिर्द्वितीया । लोकेशैस्तृतीया । तदायुधैस्तुरीया वृत्तिर्भवति ।

श्रीसूक्तैरावाहनादि । षोडशसहस्रजपः ॥६॥

The first ‘Awaran’ (आवरण) or enclosure/covering/sheath/veil/circle of the ‘Yantra’ is worshipped by using the ‘Mantras’ of ‘Anganyas’ (see verse no. 3). The second ‘Awaran’ is worshipped by using the holy lotus flowers etc.. The third ‘Awaran’ is worshipped by the invocation of Indra and other ‘Lokpals’ who are Gods responsible for the custody of the

world. The fourth 'Awaran' is worshipped by invoking their (Lokpal's) weapons. The ritual of welcoming and invoking the various Gods etc. are done by using the 'Mantras' of the 'Sri Sukt'. After that, 'Japa' (repetition of the holy Mantra) should be done 16 thousand times using the 'Mantras' (6).

[Note :- Up to this verse the worship of 'Mantra has been described in brief.]

सौभाग्यरमैकाक्षर्या भृगुनिचृदायत्री । श्रिय ऋष्यादयः ।

शमिति बीजशक्तिः । श्रामित्यादि षडङ्गम् ॥७॥

Now, the actual worship of the divine Goddess Laxmi is being described here —the sage who had first visualised, conceptualised, proclaimed and enunciated the 'Mantra' pertaining to Goddess Laxmi was 'Bhrigu'. Gayatri is the hymn, the patron deity for worship is 'Sri' (i.e., Goddess Laxmi), the root/seed word or syllable is 'Shung' (शं), and the process of purifying the body, called 'Anganyas' (see verse no. 3) is done by chanting of the seed word 'Srang' (श्रं) (7).

भूयाद्भूयो द्विपद्माभयवरदकरा तप्तकार्तस्वराभा शुभ्राभ्राभेभयुग्मद्वयकरधृतकुम्भादिरासिच्यमाना ।

रक्तौघाबद्धमौलिर्विमलतरदुकूलार्तवालेपनाढ्या पद्माक्षी पद्मनाभोरसि कृतवसतिः पद्मगा

श्रीः श्रियै नः ॥८॥

The seeker/aspirant should adore and pray to Goddess Laxmi as follows— 'The Goddess is holding a lotus in each of her two hands and holds the other two in a posture which gives boons and fearlessness to her devotees. Her complexion is radiant and glowing like hot gold. She is being formally consecrated with water poured on her head from two pitchers held in the trunks of two tuskiers (elephants) which are as magnificent as banks of rain-bearing clouds. She wears a crown studded with red-coloured gems and is attired in beautiful clothes. Her eyes are like lotus flowers and her body is smeared by a fragrant paste of sandalwood etc. which is compatible to the prevalent season. She resides in the heart of Lord Vishnu who is reclining on the legendary 'Kshir Sagar' (the celestial ocean of milk). Let that Goddess Laxmi seat herself on a divine lotus and graciously bless me with the best of majesty, glory, prosperity, wealth, fame and powers (8).

तत्पीठम् । अष्टपत्रं वृत्तत्रयं द्वादशराशिखण्डं चतुरस्रं रमापीठं भवति । कर्णिकायां ससाध्यं

श्रीबीजम् । विभूतिरुन्नतिः कान्तिः सृष्टिः कीर्तिः सन्नतिर्व्युष्टिः सत्कृष्टिर्द्धिरिति

प्रणवादिनमोन्नैश्चतुर्थ्यनैर्नवशक्तिं यजेत् ॥९॥

The sage now describes how the 'Pooja Yantra' or worship instrument of the Goddess is actually used to invoke and worship her —the 'Peeth' (Yantra) has 3 concentric circles, 8, 12 and 16-petal lotuses and having an outer periphery shaped like a square. It is the shape of the 'Ramaa Peeth' (रमा पीठ). In its core (center) is the root/seed word 'Sring' (श्री) for Laxmi. After having completed daily oblations (purifying rituals such as bathing, washing of mouth etc.), worship of the 'Peeth' and worship of the patron sage, the various names of the Goddess should be pronounced by using OM (ॐ) as a prefix and NAMAHA (नमः) as a suffix with each name. The various names of the Goddess symbolise the various milestones of successes or achievements or accomplishments that a worshipper expects

to reach or accomplish by worshipping the Goddess. These names are— (i) ‘Vibuthi’ (विभूति), (ii) ‘Kanti’ (कान्ति), (iii) ‘Unnati’ (उन्नति), (iv) ‘Kirti’ (कीर्ति), (v) ‘Srishti’ (सृष्टि), (vi) ‘Sannati’ (संनति), (vii) ‘Viyushti’ (व्युष्टि), (viii) ‘Riddhi’ (रिद्धि) and (ix) ‘Satkrishti’ (सत्कृष्टि). (See also verse no. 5 in this context) (9).

[Note :- The various names of the Goddess mentioned above are metaphors for various qualities and achievements such as for example excellence, dignity, glory, majesty and riches— ‘Vibhuti’ (विभूति); radiance and splendour —Kanti (कान्ति); growth and development —Unnati (उन्नति); fame and renown —Kirti (कीर्ति); creative powers —Srishti (सृष्टि); family and progeny —Sannati (संनति); knowledge, skill and expertise —Viyushti (व्युष्टि); prosperity, success, accomplishment and achievements —Riddhi (रिद्धि); good name, virtuous deeds and righteousness —Satkrishti (सत्कृष्टि) etc.]

अङ्गैः प्रथमावृतिः । वासुवादिभिर्द्वितीया । बालक्यादिभिस्तृतीया ।

इन्द्रादिभिश्चतुर्थी भवति । द्वादशलक्षजपः । १९० ॥

The seeker/aspirant should do ‘Anganyas’ (see verse no. 3) and then worship the Goddess, as described above, in the 1st ‘Awaran’ (see verse no. 6). The various forms of Vishnu such as Vamdeo (and Sankarshan, Pradumna and Anirudha) should be worshipped in the 2nd ‘Awaran’. The Goddess called ‘Balaki’ etc. (namely i.e., Balaki, Vimala, Kamla, Vibhishika, Vanmalika, Malika and Vasumalika) should be worshipped in the 3rd ‘Awaran’. Indra and other Gods as well as their weapons should be worshipped in the 4th ‘Awaran’. ‘Mantras’ should be repeated 12 lakh (1 lakh = 100 thousand) times diligently for success in the endeavour (10).

**श्रीलक्ष्मीर्वरदा विष्णुपत्नी वसुप्रदा हिरण्यरूपा स्वर्णमालिनी रजतस्रजा स्वर्णप्रभा स्वर्णप्राकारा
पद्मवासिनी पद्महस्ता पद्मप्रिया मुक्तालङ्कारा चन्द्रसूर्या बिल्वप्रिया ईश्वरी भुक्तिर्मुक्तिर्विभूतिर्ऋद्धिः
समृद्धिः कृष्टिः पुष्टिर्धनदा धनेश्वरी श्रद्धा भोगिनी भोगदा सावित्री धात्री
विधात्रीत्यादिप्रणवादिनमोन्ताश्चतुर्थ्यन्ता मन्त्राः । एकाक्षरवदङ्गादिपीठम् । लक्षजपः । दशांशं
तर्पणम् । दशांशं हवनम् । द्विजतृप्तिः । १९१ ॥**

The worship of the divine Goddess Laxmi using a single seed/root word as being equivalent to worshipping her with the triad of seed/root words is described here —The worship using the triad ‘Sring’ (श्री), ‘Hrim’ (ह्रीं) and ‘Sring’ (श्री) is the same as when it is done by using only one seed word ‘Sring’ (श्री) as described earlier in verse no. 9-10.

The only difference is in the worship of the 3rd ‘Awaran’. For it, the divine word OM is to be used as a prefix and the word NAMAHA as a suffix to the following names of the Goddess and worship her with those names— ‘Sri’ (श्री) ‘Laxmi’ (लक्ष्मी), ‘Varda’ (वरदा), ‘Vishnu Patni’ (विष्णुपत्नी), ‘Vasuprada’ (वसुप्रदा), ‘Hiranyarupa’ (हिरण्यरूपा), ‘Swarna Malini’ (स्वर्णमालिनी), ‘Rajat-straja’ (रजतस्रजा), ‘Swarana-prabha’ (स्वर्णप्रभा), ‘Swarn-prakara’ (स्वर्णप्राकारा), ‘Padma-vasini’ (पद्मवासिनी), ‘Padama-priya’ (पद्मप्रिया), ‘Padma-hasta’ (पद्महस्ता), ‘Chandra-surya’ (चन्द्रसूर्या), ‘Muktalankar’ (मुक्तालङ्कारा), ‘Vilva-priya’ (विल्वप्रिया), ‘Ishwari’ (ईश्वरी) ‘Bhukti’ (भूक्ति), ‘Mukti’ (मुक्ति), ‘Vibhuti’ (विभूति), ‘Riddhi’ (रिद्धि), ‘Samriddhi’ (समृद्धि), ‘Krishti’ (कृष्टि) ‘Pushti’ (पुष्टि), ‘Dhanada’ (धनदा), ‘Dhneswari’ (धनेश्वरी), ‘Shradha’ (श्रद्धा), ‘Bhogini’ (भोगिनी),

‘Bhogada’ (भोगदा), ‘Savitri’ (सावित्री), ‘Dhatri’ (धात्री) and ‘Vidhatri’ (विधात्री) etc..

The ‘Anganyas’ process (i.e., cleaning and purification) is the same as done with a single seed/root word. For success, 1 lakh (100 thousand) ‘Mantras’ should be repeated. Out of these ‘Mantras’, 1/10th should be offered as libation to the dead ancestors (a process called ‘Tarpan’ —दशांशं तर्पणम्), 1/10th should be offered as oblation to the fire sacrifice (दशांशं हवनम्) and 1/10th should be offered to Brahmins as donation to them for their satisfaction and contentment (द्विजतृप्तिः) (11).

[Note :- The meaning of the names of the Goddess are the following— (1) Sri — prosperity, majesty, glory and fame. (2) Laxmi —wealth, financial well-being. (3) Varda —one who bestows boons and blessings. (4) Vishnu Patni —divine consort of Lord Vishnu, the sustainer. (5) Vasuprada —one who gives gems, jewels, assets, wealth, glory and majesty. (6) Hiranyarupa —golden formed and complexioned. (7) Swarna malini —wearing a golden necklace. (8) Rajat Straya —glittering with silvery sparkle. (9) Swarna Prabha —one of golden radiance and halo. (10) Swarna Prakara —having a golden form. (11) Padma Vasini —one who resides in/seats on a lotus flower. (12) Padma Priya —one who loves the lotus flower. (13) Padma Hasta —one who holds a lotus flower in her hands. (14) Chandra Surya —radiant and splendorous like the moon and the sun. (15) Muktalankar —decorated with pearls. (16) Vilwa Priya —one who loves the divine vilva tress (wood apple tree). (17) Ishwari —Goddess. (18) Bhukti —one who experiences and witnesses. (19) Mukti —one who personifies emancipation and liberation. (20) Vibhuti —one who represents excellence, dignity, majesty, glory as well as riches, prosperity, wealth etc.. (21) Riddhi —one who represents material well-being. (22) Samridhi —one who represents well-being, empowerment, accomplishment, full of glory and majesty. (23) Krishti —one who represent abundance of grains symbolising good harvest. (24) Pushti —one who is well nourished, well fed, healthy and robust; it also means support, ratification of the deeds and actions. (25) Dhanadaa —one who gives wealth and money liberally. (26) Dhaneshwari —the patron Goddess of wealth and treasures. (27) Shradha —one who symbolises respect, reverence, honour, and is worthy of it. (28) Bhogini —one who enjoy. (29) Bhogada —one who bestows the favours of enjoyments. (30) Savitri —one who represents the splendour and glory of the sun; the rays of the sun. (31) Dhatri —mother. (32) Vidhatri —mother Goddess.]

निष्कामानामेव श्रीविद्यासिद्धिः । न कदापि सकामानामिति ।१२॥

Only those who have no desires are able to master this skill and art pertaining to ‘Sri Laxmi Vidya’ (श्री लक्ष्मी विद्या). Those who have desires can never get success. [The emphasis is on selfless worship of the Goddess, not asking her anything for personal and vested interests. But, once the Goddess is pleased, she will shower her blessings and favours on the devotee without his asking for it. This is the significance of this verse —one should not be greedy and be rapacious for wealth, treasures, properties, assets and other material comforts of the world. These should be honoured for their virtues to provide sustenance and the basic necessities of life so as to make it reasonably comfortable. But hankering and yearning for

them, hoarding them, lusting for them and committing all types of sins and misdeeds for them, is absolutely not acceptable for a true worshiper of Goddess Laxmi (12).

[Note :- The Great Mother is humanity's most primordial, pervasive, all powerful and fruitful image of reality. Either covertly or overtly, she appears with extraordinary and stupendous power, prowess, wisdom and tenderness at the core of every noble culture. She illuminates the entire cosmos because she is not some local or limited goddess but our universal, cosmic Mother. She expresses herself fluently through and within every sacred tradition, without needing to call attention to her feminine nature.]

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Canto 2

Various concepts and practices of Yoga (meditation) are describe in this Canto in brief.

अथ हैनं देवा ऊचुस्तुरीयया मायया निर्दिष्टं तत्त्वं ब्रूहीति । तथेति स होवाच— योगेन योगो ज्ञातव्यो योगो योगात्प्रवर्धते । योऽप्रमत्तस्तु योगेन स योगी रमते चिरम् ॥१॥ समापय्य निद्रां सुजीर्णोऽल्पभोजी श्रमत्याज्यबाधे विविक्ते प्रदेशे । सदा शीतनिस्तृष्ण एष प्रयत्नोऽथ वा प्राणरोधो निजाभ्यासमार्गात् ॥२॥ वक्त्रेणापूर्य वायुं हुतवहनिलयेऽपानमाकृष्य धृत्वा स्वाङ्गुष्ठाद्यङ्गुलीभिर्वरकरतलयोः षड्भिरेवं निरुध्य । श्रोत्रे नेत्रे च नासापुटयुगलमथोऽनेन मार्गेण सम्यक्पश्यन्ति प्रत्ययांशं प्रणवबहुविधध्यानसंलीनचित्ताः ॥३॥

All the Gods once again asked the 'Adi Narayan' (i.e., the Lord who was present in the beginning of creation; Lord Vishnu), 'Oh Lord! Please tell us about that elementary, universal, immutable and essential truth that is experienced in the fourth state of consciousness which is called 'Turiya'.

Saying alright, 'Adi Narayan' began his discourse, 'Attempt should be made to understand Yoga by means of Yoga itself. Yoga is enhanced by Yoga. The Yogi (ascetic) who diligently remains ever committed, vigilant and alert in his yogic practices, remaining free from carelessness, lethargy, indolence, errors and misdemeanours as well as worldly distractions of all kinds, is able to enjoy eternal bliss and beatitude.

The Yogic seeker should use only the bare necessities of life (just enough to sustain it); he should abandon all the worldly faults and blemishes such as attachments, hatreds, ill-will, malice, delusions, hallucinations and worldly illusions of all kinds (1).

He should guard against over-sleeping, inertia and lethargy which create hurdles in the attainment of Brahma. Instead, he should stay in a lonely, secluded, remote and serene place (away from the hustle and bustle of this mundane world which are vexations for the spirit) and involve himself diligently in meditation and other spiritual pursuits. He should continuously practice to identify the Atma (self, soul and spirit) with the supreme Brahma (the supreme Soul, the universal Spirit, the vast, cosmic Self). He should follow the path of 'Raj-yog' (राजयोग) with a firm resolve so as to overcome the

obstacles created by heat and/or cold and other such physical distractions of the world. [That is, he should not allow his body to suffer so much discomfort that it revolts in spite of the aspirant's sincerity to proceed ahead in his Yoga and other spiritual practices, and as a consequence, he has to abandon doing Yoga and pursue his spiritualism all together. 'Raj Yoga' simply means providing the basic necessities of life to the body but keeping away from gross indulgence and overdoing anything. Instead, the focus here should be on meditation and contemplation on the Atma and Brahma in spite of carrying on the worldly activities as usual, but doing them with dispassion and detachment] (2).

During the process of 'Pranayam' (a yogic exercise wherein breath is controlled), Yogis (ascetics) should pull in the air from their nostrils and fill their lungs with it. Then they should force the 'Apan wind' (i.e., the flatulence in the lower intestines) in the region of the navel (abdomen) into the stomach. After that, the above two winds (Pran and Apan) are mixed.

Next, they should use their thumb, fingers and palms to close the openings of the ears, eyes and nose. By the constant practice of this method of doing 'Pranayam' as well as by concentrating on OM (i.e., the word representing the cosmic sound called 'Naad' or 'Pranav' representing Brahma) they become lost in it, or are so deeply engrossed and submerged in it that they lose awareness of the external world. This results in their experiencing the super consciousness inside their bosom. This super consciousness is indeed their pure-self (3) [1-3].

[Note :- The word Yoga generally speaking refers to meditation and its attendant exercise. It helps to concentrate and contemplate, to control the mind and the vital winds, to harness the subtle energy lying dormant in the body, to activate the 'Chakras', and is one of the various paths to spiritual upliftment of the individual. More than any other benefit, its most apparent and immediate effect is good health for the body.]

श्रवणमुखनयननासानिरोधेनैव कर्तव्यम् । शुद्धसुषुम्नासरणौ स्फुटममलं श्रूयते नादः ॥४॥

विचित्रघोषसंयुक्तानाहते श्रूयते ध्वनिः । दिव्यदेहश्च तेजस्वी दिव्यगन्धोऽप्यरोगवान् ॥५॥

संपूर्णहृदयः शून्ये त्वारम्भे योगवान्भवेत् । द्वितीयां विघटीकृत्य वायुर्भवति मध्यगः ॥६॥

There is another way to practice this Yoga by closing the openings of the ears, mouth, eyes and nose. In this method, the pure vibration created by 'Naad' (the cosmic sound present in the space) are clearly heard (perceived) in the 'Sushumna' (सुषुम्ना) nerve (4).

When this sound of 'Naad' is heard, various dimensions and magnitudes of sound of varying amplitudes, frequencies, notes, tones and tenors are discernible in the 'Anahat Chakra' (अनाहतचक्र). By this practice, the seeker/aspirant becomes possessed of extreme radiance of divine glory; a divine fragrance/scent emanates from his body, he acquires pristine health and attains a divine and holy body (5).

His heart's desires are all fulfilled. In the very beginning itself, when the practitioner hears (i.e., experiences the vibrations emanating from) the cosmic sound of the 'Naad' in his 'Sushumna' nerve, he becomes 'non-existent' (शून्ये) as far as the external world is

concerned. The place of the origin of the 'Sushumna' nerve is a subtle energy circle called 'Mool or Brahma Granthi-Muladhar Chakra' (मूल ग्रन्थि मूलाधार चक्र).

After that, in the second stage of meditation, the vital wind called 'Pran' (literally, the wind of life; breath) pierces and passes through the center of energy center called 'Vishnu Granthi-Swadhisthan Chakra' (विष्णु ग्रन्थि स्वादिष्ठान चक्र) to enter the 'Sushumna' nerve (6) [4-6].

[Note :- (i) The various Chakras or subtle energy centers in the body have been depicted with the help of a diagram in appendix no. 7 of this book. (ii) The 'Muladhar Chakra' is also called 'Agni Kund' located between the genitals and anus. (iii) The 'Swadisthan Chakra' is also called 'Udriyan Peeth' and it is located in the groin. (iv) The 'Sushuman' nerve is the central nerve running up from the base of the spin to the head. According to Yoga, the energy encapsulated or trapped in the 'Kundalini'— which is present in the form of a coil at the base of the spine— rises to the brain through this nerve.]

दृढासनो भवेद्योगी पद्मासासनसंस्थितः । विष्णुग्रन्थेस्ततो भेदात्परमानन्दसंभवः ॥७॥

अतिशून्यो विमर्दश्च भेरीशब्दस्ततो भवेत् । तृतीयां यत्नतो भित्त्वा निनादो मर्दलध्वनिः ॥८॥

The Yogi feels steady and confident in his pursuit while sitting in a posture called 'Padmasan' (पद्मासन). Having pierced the 'Vishnu Granthi' (see verse no. 6 above) which is synonymous with 'Maya' (delusions, worldly allurements, ignorance), the Yogi is able to achieve bliss, happiness and contentedness (because Maya is the root cause of all the ills and sorrows associated with this world) (7).

When the 'Pran Vayu' (the vital wind force of life) comes in contact with the 'Sushumna' nerve, it produces a sound resembling that of the kettle-drum. It proceeds ahead and rises up. When it pierces/passes through the 3rd energy centre called 'Rudra Granthi-Manipur Chakra' (रूद्र ग्रन्थि—मणिपुर चक्र) while on its way up, it produces a sound resembling that of a drum or tumbrel (8) [7-8].

[Note :- The sitting posture called 'Padmasan' is the most convenient and easy sitting posture for a Yogi to sit for meditation. Basically, it is sitting cross-legged on the ground with the body, neck and the head held straight in a line. The open palms of both the hands are placed one on the top of the other, facing upwards, such that they lie gently on the lap in the center after the legs have been crossed.]

महाशून्यं ततो याति सर्वसिद्धिसमाश्रयम् । चित्तानन्दं ततो भित्त्वा सर्वपीठगतानिलः ॥९॥

After that, the 'Pran Vayu' (the vital wind of life; breath) progressively rises up to reach the 'great void or space' (महाशून्य), or the sky element called 'Akash-Chakra' (आकाश चक्र) present in the top of the head. Once there, all achievements (सर्वसिद्धि) are easily accessible to it (i.e., to the Yogi by the medium of the 'Pran Vayu'. That is, once the 'Pran Vayu' has entered the space called 'Akash-Chakra' located in the head, the Yogi acquires such stupendous powers as those of the wind and nothing remains inaccessible for him).

The 'Pran Vayu' eventually pierces through this also and merges/coalesces itself (i.e., it dissolves) in all the energy circles (सर्वपीठगता) giving the sense of immense joy and bliss to the aspirant/seeker (9).

निष्पतौ वैणवः शब्दः क्वणतीति क्वणो भवेत् । एकीभूतं तदा चित्तं सनकादिमुनीडितम् ।१०॥
अन्तेऽनन्तं समारोप्य खण्डेऽखण्डं समर्पयन् । भूमानं प्रकृतिं ध्यात्वा कृतकृत्योऽमृतो
भवेत् ।११॥

At the culmination of this Yogic practice, the cosmic sound called ‘Pranav’ or ‘Naad’ manifests itself (i.e., is heard) very clearly. The mind and heart becomes engrossed in this eternal sound of ‘Pranav’ represented by the divine word OM —this is what great sages like Sankadi have said (10).

Once established in the vast void-like space, the seeker/aspirant is able to experience the oneness of his ‘Atma’ (soul) with the supreme Soul of the cosmos. He literally coalesces/merges his ‘Atma’, which is veiled or covered by ‘Maya’ and which is but a fraction of the vast, eternal, infinite entity called the supreme, transcendental Brahma, with the latter. This awareness of the infinite, vast, eternal, all-pervading, omnipresent and omnipotent nature of his own ‘Atma’ by merging its miniscule identity with the vast, fathomless, infinite macrocosmic identity of Brahma makes the aspirant fully contented and fulfilled, completely blissful and overwhelmed with eternal beatitude (11) [10-11].

योगेन योगं संरोध्य भावं भावेन चाञ्जसा । निर्विकल्पं परं तत्त्वं सदा भूत्वा परं भवेत् ।१२॥

अहंभावं परित्यज्य जगद्भावमनीदृशम् । निर्विकल्पे स्थितो विद्वान्भूयो नाप्यनुशोचति ।१३॥

The Yogi should overcome any possible hurdles or hindrances that might come in his way in attaining higher stature in Yoga practices by employing other techniques (i.e., he should overcome any confusion by delving deeper into the scriptures to find a solution to his confusions and doubts, and remove them by other methods if the method he has been employing does not suffice).

He should overcome the sense of duality between his individual self (Atma) and the supreme Self (Brahma) which prevents his becoming one with the macrocosm by the constant and diligent practice of the principle of ‘non-duality’ (i.e., by thinking that his identity is the same as that of the supreme identity or Brahma; they are one and the same).

Again, he should overcome doubts and confusions with firm faith and conviction. Gradually, the aspirant/seeker enters the state of existence called ‘Nirvikalp Samadhi’ (निर्विकल्प समाधी) which leads him to access the only and absolute truth, the universal reality, the Supreme Essence of everything (परमंतत्त्वं) [(i) The word ‘Nirvikalp’ means ‘without an alternative; one of its kind’. (ii) The word ‘Samadhi’ refers to the trance-like state of existence when the Yogi loses awareness of the external world. See appendix no. 8 of this book] (12).

In such a state, egotism abandons the aspirant/seeker. Even the world of delusions, having its origin in ignorance and illusions, also vanishes for an aspirant/seeker who is firmly established in his pure ‘Atma’, which is pure consciousness. Hence, enlightened ones go beyond the concept of ‘I am this and I am that’, and ‘this is mine and that is mine’ etc. (13) [12-13].

सलिले सैश्वर्यं यद्वत्साम्यं भवति योगतः । तथात्मनसोरैक्यं समाधिरभिधीयते ।१४॥

Even as salt and water become inseparable and indistinguishable from one another when

the former is dissolved in the latter, the dissolution or merger of the mind-intellect complex in the Atma is called state of trance or 'Samadhi' (14).

यदा संक्षीयते प्राणो मानसं च प्रलीयते । तदा समरसत्वं यत्समाधिरभिधीयते ।१५॥

During the process of 'Pranayam' (see verse no. 2) when the 'Pran Vayu' (breath) becomes weekend (i.e., is shorn of its agility, restlessness and the nature to be constantly on the move) and is localised in the chest (i.e., it is not exhaled), and the tendencies of the mind (to remain in a state of restlessness and flux) also dries up or 'Shrinks and shrivels up' (i.e., the mind becomes calm, stable and subdued), the intellect links itself resiliently with the pure-self or Atma with a strand or cord which is like an unbroken, tenacious flow of oil between any two points. This state is called 'Samadhi' (15).

यत्समत्वं तयोत्र जीवात्मपरमात्मनोः । समस्तनष्टसंकल्प समाधिरभिधीयते ।१६॥

When the Atma of the creature becomes one with the supreme 'Atma' of the cosmos, all consternations, doubts and confusions are dispelled. Such a state is called 'Samadhi' (16).

प्रभाशून्यं मनःशून्यं बुद्धिशून्यं निरामयम् । सर्वशून्यं निराभासं समाधिरभिधीयते ।१७॥

When the mind-intellect complex becomes totally unaware of the external world and its stimuli in the form of various perceptions, when nothing exists, as it were, to disturb the inner peace and bliss, then that state is called 'Samadhi' (17).

स्वयमुच्चलिते देहे देही नित्यसमाधिना । निश्चलं तं विजानीयात्समाधिरभिधीयते ।१८॥

When the inner-self of the creature feels stable, eternally calm and serene, self-illuminated and separate from the humdrum activities of the gross body vis-a-vis the artificial world, then that state of existence is called 'Samadhi' (18).

यत्रयत्र मनो याति तत्रतत्र परं पदम् । तत्रतत्र परं ब्रह्म सर्वत्र समवस्थितम् ।१९॥

Wherever the mind of the seeker Yogi goes in such a state of his existence, he sees nothing else except Brahma everywhere. This is the supreme stature or state of existence (19).

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Canto 3

This Canto deals with the various subtle energy centers called the 'Chakras' in the body. A separate appendix no. 7 gives a comprehensive view on the subject.

अथ हैनं देवा ऊचुर्नवचक्रविवेकमनुब्रूहीति । तथेति स होवाच— आधारे ब्रह्मचक्रं त्रिरावृतं
भगमण्डलाकारम् । तत्र मूलकन्दे शक्तिः पावकाकारां ध्यायेत् । तत्रैव कामरूपपीठं
सर्वकामप्रदं भवति । इत्याधारचक्रम् ।१॥

All the Gods once again prayed to the Lord, 'Oh Lord! Please enlighten us on the 'Nav-chakras' (the 9 subtle energy centers in the body)'. Saying alright, the Lord explained to the Gods— 'The Brahma Chakra' is situated in 'Muladhar' (आधारे ब्रह्मचक्रं) (i.e., between the genitals and anus, at the base of the spine). It is in the shape of a (divine) womb or a

cavity—भगमण्डलाकारम्) and has 3 layers or membranes surrounding or enclosing it (त्रिगवृत्त). At this place (at the root of the genital organs or ‘Karnika’) lies the ‘Kundalini’ —the source of stupendous energy which lies trapped in it like a coiled snakes lying dormant. That stupendously powerful energy entrapped in the ‘Kundalini’, which resembles the radiance and has the potential powers of a burning, raging fire, should be concentrated upon till the time it is roused, kindled or activated from its hibernating and dormant state. (It will unleash a tremendous fount of spiritual energy when activated, much like the energy of an otherwise neutral atom or red hot charcoal which has been covered by ash and lies dormant underneath it till the time it can be revived once again if the ash covering it is removed and it is stoked back to life). It is the site where the abode of Goddess ‘Kamrup’ is located. [The word ‘Kamrup’ means the Goddess who personifies worldly passions and desires]. All worldly comforts and enjoyments can be accessed and accomplished by worshipping it (or meditating and concentrating one’s mind on it). Only this much is said about the first energy circle (1).

द्वितीयं स्वाधिष्ठानचक्रं षड्दलम् । तन्मध्ये पश्चिमाभिमुखं लिङ्गं प्रवालाङ्कुरसदृशं ध्यायेत् ।

तत्रैवोड्याणपीठं जगदाकर्षणसिद्धिदं भवति ॥२॥

The 2nd ‘Chakra’ (subtle energy center/circle in the body) is called ‘Swadhisthan’ (located in the genitals) (स्वाधिष्ठानचक्रं). It is like a 6-petal lotus (षड्दलम्). One should visualise/ imagine that there is a red-coloured ‘Shivalingam’ of the size of a small sprouted kidney bean or black gram facing to the west (right side —पश्चिमाभिमुखं) at the center of that lotus (तन्मध्ये). The ‘Uddyan Peeth’ (तत्रैवोड्याणपीठं) is located there. By meditating upon and worshipping it (i.e., by activating this center), the seeker/aspirant acquires the ability and powers to endear, enchant, captivate and attract the whole world (i.e., the world is attracted to his charms and follows his dictates. It means that the world can be subjugated by a person who can activate his ‘Uddyan Peeth’ located at the ‘Swadhisthan Chakra’) (2).

तृतीयं नाभिचक्रं पञ्चावर्तं सर्पकुटिलाकारम् । तन्मध्ये कुण्डलिनीं बालार्ककोटिप्रभां

तडित्प्रभां (तनुमध्यां) ध्यायेत् । सामर्थ्यशक्तिः सर्वसिद्धिप्रदा भवति मणिपूरकचक्रम् ॥३॥

The 3rd ‘Chakra’ is called ‘Nabhi-Chakra’ (नाभिचक्रं). It is unconventionally shaped like a snake (सर्पकुटिलाकारम्) and is surrounded by 5 layers (पञ्चावर्त). (It is situated in the region of the navel). One should visualise/imagine the ‘Kundalini’ (कुण्डलिनी) with its fire-like stupendously great powers having a radiance, splendour and glitter of millions of minute suns (बालार्ककोटिप्रभां) and the dazzle of lightening (तडित्प्रभां), but very tender in form, making its presence felt here (तन्मध्ये). After being activated, this ‘Kundalini’ has the ability to give immense potential and prowess to the aspirant. The ‘Nabhi Chakra’ is also known as the ‘Manipur Chakra’ (मणिपूरकचक्रम्) (which is located in the solar plexus behind the stomach) has great prowess and potential (सामर्थ्यशक्तिः); it bestows all ‘Siddhis’ (सर्वसिद्धिप्रदा—success, achievements and accomplishments) at once because it is the site of the ‘Kundalini’ (3).

हृदयचक्रमष्टदलमधोमुखम् । तन्मध्ये ज्योतिर्मयलिङ्गाकारं ध्यायेत् ।

सैवं हंसकला सर्वप्रिया सर्वलोकवश्यकरी भवति ॥४॥

The 4th subtle energy center is called ‘Anahat Chakra’ which is also called the ‘Heart Chakra’

(हृदयचक्रम् —located in the region of the heart). It is designed like an 8-petal lotus facing down (अष्टदलमधोमुखम्). One should imagine/visualise an illuminated and splendorous ‘Lingam’ (ज्योतिर्मयलिङ्गाकारं —phallus-shaped divine ‘Swan’) in the center of it. It is famed by the name of ‘Hans Kala’ (हंसकला). It is dear to all. When it is activated, it empowers the aspirant/seeker with the power to subdue and bring the whole world under his control (सर्वलोकवश्यकरी भवति— i.e., the world can be easily overcome by him and he can exercise his command over it) (4).

[Note :- The ‘Anahat Chakra’ has two features — (i) it is like a lotus facing down, and (ii) like a swan with its neck like an inverted alphabet ‘U’ and the beak pointing down. The word ‘Lingam’ means the male phallus; it implies that this ‘Chakra’ has the same vitality and powers that are possessed by the male organ. It is just a figure of speech, a metaphor for stupendous powers and potentials. The parallel is apt because the heart has the ability to drive a man’s behavioural pattern; it is the site of compassion, mercy and love, of passions, lust, desires and yearnings, of hatreds, ill-wills, jealousy and malice. It is here that Brahma is said to reside. It does not imply that Brahma is tarnished with these negative traits and disorders; it simply means that Brahma had cloaked himself, or has assumed these traits, in order to continue forward the process of creation which has been initiated by him alone. Because it is obvious that without worldly desires and characteristics, a man would turn into a recluse, a renunciate, a hermit, and then there will be no progeny to carry on with, inter alia, the cycle of procreation. A job has to be done, and Brahma has to do it expertly, remaining himself free from the blemishes or taints. He remains aloof as an actor should be once he steps off the stage, because on the stage, he was doing his job of acting, but off-stage, he has a different personality and identity of his own which is quite different what he portrayed on the stage.]

कण्ठचक्रं चतुरङ्गुलम् । तत्र वामे इडा चन्द्रनाडी दक्षिणे पिङ्गला सूर्यनाडी

तन्मध्ये सुषुम्नां श्वेतवर्णां ध्यायेत् । य एवं वेदानाहतसिद्धिदा भवति ॥५॥

The 5th ‘Chakra’ (कण्ठचक्रं) is located in the throat. (It is also called ‘Vishudha Chakra’). It is 4-finger in size (चतुरङ्गुलम्). The ‘Eda’ nerve, also called ‘Chandra’ nerve (तत्र वामे इडा चन्द्रनाडी) is located inside it (i.e., passes through it) to the left, whereas the ‘Pingla’ nerve, also called the ‘Surya’ or Sun nerve, is located in the right side (दक्षिणे पिङ्गला सूर्यनाडी). The white-coloured ‘Sushumna’ nerve (श्वेतवर्णां सुषुम्नां) runs in the centre. The aspirant/seeker who knows and understands this fact is able to accomplish success in the unhindered hearing of the unadulterated cosmic sound called ‘Naad’ (वेदानाहतसिद्धिदा) (5).

तालुचक्रम् । तत्रामृतधाराप्रवाहः । घण्टिकालिङ्गमूलचक्ररन्ध्रे राजदन्तावलम्बिनीविवरं

दशद्वादशारम् । तत्र शून्यं ध्यायेत् । चित्तलयो भवति ॥६॥

Above it is the ‘Talu Chakra’ (तालुचक्रम्) (located in the posterior side of the upper palate or roof of the mouth cavity). There is a continuous flow of the elixir of eternity and bliss called ‘Amrit’ in it (तत्रामृतधाराप्रवाहः). There are 10 or 12-petal in this lotus (दशद्वादशारम्). The ‘Talu Chakra’ is located in a cavity bounded by the back of the jaw bones (राजदन्तावलम्बिनीविवरं — on both the upper and the lower sides of the mouth) and the Adam’s apple at the base (घण्टिकालिङ्गमूलचक्ररन्ध्रे). The aspirant/seeker should visualise/imagine that there is the vastness of

the void of space (शून्य) in this 'Chakra' which ultimately helps him to dissolve his mind-intellect complex (चित्तलयो) in the vast, endless and featureless void called space (6).

सप्तमं भ्रूचक्रमङ्गुष्ठमात्रम् । तत्र ज्ञाननेत्रं दीपशिखाकारं ध्यायेत् ।

तदेव कपालकन्दवाक्सिद्धिदं भवत्याज्ञाचक्रम् ॥७॥

The 7th 'Chakra' is called 'Bhru Chakra' (भ्रूचक्र) which is thumb-sized (ङ्गुष्ठमात्रम्). It is located in the forehead between the eyebrows. (It is twin lotus shaped and—) It is illuminated like the flame of a candle (दीपशिखाकारं). The 'eye of enlightenment and wisdom' (ज्ञाननेत्रं) is located here. The seeker/aspirant should meditate upon it (ध्यायेत्). When this subtle energy center is activated, the aspirant/seeker is able to acquire complete knowledge of the indescribable cause of all perceptions of the objects of this world (i.e., about Brahma) and, being enlightened, whatever such a person says becomes (or, is in fact) truthful and effective (वाक्सिद्धिदं). It is also called 'Agya Chakra' or 'Gyan Chakra' (भवत्याज्ञाचक्रम्) or the subtle energy center which governs enlightenment, wisdom, truthful knowledge, deep insight and erudition) It is also known as 'Kapal Kand' (कपालकन्द) because it is the route through which the energy of 'Kundalini' rises up to the top of the head. [The word 'Kapal' means head or skull, and 'Kand' means the root. Hence, it is the root of the skull through which the energy rising up from the Kundalini passes through on its way up to the head.] (7).

ब्रह्मरन्ध्रं निर्वाणचक्रम् । तत्र सूचिकागृहेतरं धूम्रशिखाकारं ध्यायेत् ।

तत्र जालन्धरपीठं मोक्षप्रदं भवतीति परब्रह्मचक्रम् ॥८॥

The 8th 'Chakra' is called 'Brahma Randhra-Nirvan Chakra' (ब्रह्मरन्ध्रं निर्वाणचक्रम्). (It is located near the top of the head). The size of this 'Chakra' is like the pointed tip of a needle (सूचिकागृहेतरं). One should visualise/imagine the presence of an eternal, divine fog or cloud or smoke here (धूम्रशिखाकारं). The divine abode of the Lord, which is called 'Jalandhar' (जालन्धरपीठं), is located here. By concentrating and mediating upon it, the aspirant gets (i.e., is blessed with) liberation and deliverance, emancipation and salvation (मोक्षप्रदं). Hence, Yogis called it the supreme, transcendental 'Brahma Chakra' (परब्रह्मचक्रम्) (8).

नवममाकाशचक्रम् । तत्र षोडशदलपद्ममूर्ध्वमुखं तन्मध्यकर्णिकात्रिकूटाकारम् । तन्मध्ये

ऊर्ध्वशक्तिः । तां मशयन्ध्यायेत् । तत्रैव पूर्णगिरिपीठं सर्वेच्छासिद्धिसाधनं भवति ॥९॥

The 9th 'Chakra' is called 'Akash' (आकाश —sky). (It is located on the top of the head). It is shaped like a 16-petal lotus facing upwards (षोडशदलपद्ममूर्ध्वमुखं). Its central core (or stem) is the producer of the 3 'Gunas' (qualities) which are inherent and integral to the nature of a creature—hence, it is visualised/conceived as a hill with 3 summits (तन्मध्यकर्णिकात्रिकूटाकारम्). In the center of this 'Chakra' is a filament of divine effulgence of energy (तन्मध्ये ऊर्ध्वशक्तिः), which is slightly bent (or U-shaped) at the tip. The aspirant/seeker should focus his attention at it during mediation (तां मशयन्ध्यायेत्). The 'Purnagiri Peeth' (पूर्णगिरिपीठं —literally, the mount of completeness) is located there; it has the potential to fulfill all the desires of the aspirant/seeker (सर्वेच्छासिद्धिसाधनं) (9).

[Note :- The three quality which are inherent in a creature are —'Sat', 'Raj' and 'Tam'.

See appendix no. 8 of this book.]

सौभाग्यलक्ष्म्युपनिषदं नित्यमधीते सोऽग्निपूतो भवति । स वायुपूतो भवति । स
सकलधनधान्यसत्पुत्रकलत्रहयभूगजपशुमहिषीदासीदासयोगज्ञानवान्भवति । न स पुनरावर्तते
न स पुनरावर्तत इत्युपनिषत् । १०॥

Those persons who read and study this 'Saubhagya Laxmi Upanishad' daily (सौभाग्यलक्ष्म्युपनिषदं नित्यमधीते), become as pure and uncorrupt as the fire (सोऽग्निपूतो), as pleasant as the wind (वायुपूतो), and are blessed with all material well-beings and pelf such as wealth, property and prosperity (सकलधनधान्य), happy family life such as a loyal wife and faithful sons (सत्पुत्रकलत्र), elephants and horses symbolising majesty, pomp and high stature in society (हयभूगज), buffaloes and cows symbolising success in animal husbandry and abundance of livestock (पशुमहिषी) as well as a retinue of servants and maids symbolising lordship and royalty (दासीदास). He becomes equivalent to an enlightened and wise ascetic (योगज्ञानवान्भवति) though he is a householder. At the end of human life, he is able to attain the eternal and truthful abode of the supreme Lord from where he does not have to come back into this mortal world again (पुनरावर्तते न स पुनरावर्तत). This is verily what this Upanishad says (इत्युपनिषत्) (10).

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

* __ * __ * __ *

एको विश्वस्य भुवनस्य राजा (ऋग्वेद, ६/३६/४)

He is the only one, supreme Lord of the whole cosmos (Rig Veda, 6/36/4).

एकं सद्भिर्ना बहुधा ब्रूयन्ति (ऋग्वेद, १/१६४/४६)

That one Lord is addressed by numerous names by the wise, erudite and sagacious scholars (Rig Veda, 1/164/46).

यस्तन्न वेद किमृचा करिष्यति (ऋग्वेद, १/१६४/३९)

Those who do not realise that Brahma have nothing to do with the Vedas (Rig Veda, 1/164/39).

सुगा ऋतस्या पन्थाः (ऋग्वेद, ८/३१/१३)

The path of truth gives happiness, peace and tranquility (Rig Veda, 8/31/13).

स्वस्ति पन्थामनुचरेम (ऋग्वेद, ५/५१/१५)

Let us be the travelers of the path of auspiciousness and righteousness (Rig Veda, 5/51/15).

समाना हृदयानि वः (ऋग्वेद, १०/१९१/४)

Let your hearts be alike (Rig Veda, 10/191/4).

'From this unchangeable absolute evolves the universe.' (Mundaka Upanishad— 1/1/7)

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Rig Veda's/ऋग वेदिक Bhavrichopanishad/बहवृचोपनिषद्

This Upanishad describes the primary, primordial cosmic energy called 'Adi Shakti' (आदिशक्ति) present at the beginning of creation, and which was responsible for and the cause of this vast and myriad creation. It has only 1 Canto of 9 verses. This Upanishad should be compared with the 'Aitereya-panishad', Chapter 1, which also deals with the beginning of creation as well as with 'Tripuro-panishad' (Chapter 8) and 'Saubhagya-laxmi' (Chapter 9).

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

Please see appendix no. 4 for the meaning of this Shantipaath.

देवी ह्येकाग्र आसीत् । सैव जगदण्डमसृजत् ।
कामकलेति विज्ञायते । शृङ्गारकलेति विज्ञायते ॥१॥

Before the creation came into existence, the only entity that existed was the primordial cosmic energy called 'Devi'. She (or 'it' because 'energy' as such is a neuter gender) was responsible for making this vast creation possible. That divine Goddess is famous by two names, the first is 'Kamla' or 'Kaam' (कामकलेति) and the other is 'Sringarkala' (शृङ्गारकलेति) (1).

[Note :- The pronoun 'it' is used when we talk about the primordial cosmic energy of creation while 'she' is used when we talk about the manifested form of that energy in the form of a divine Goddess. The primordial cosmic energy had its origin in the primordial macrocosmic soul called Brahma. This Brahma, when it decided to initiate the process of creation, created the energy first so that it can take care of the rest of the chain reaction involved in the complex process of creation.]

तस्या एव ब्रह्मा अजीजनत् । विष्णुरजीजनत् । रुद्रोऽजीजनत् । सर्वे मरुद्गणा अजीजनन् ।
गन्धर्वाप्सरसः किंनरा वादित्रवादिनः समन्तादजीजनन् । भोग्यमजीजनत् । सर्वमजीजनत् ।
सर्वं शाक्तमजीजनत् । अण्डजं स्वेदजमुद्भिज्जं जरायुजं यत्किंचैतत्प्राणिस्थावरजङ्गमं
मनुष्यमजीजनत् ॥२॥

Brahmaa, Vishnu, Rudra (Shiva), all the 'Maruts (मरुद्गणा), celestial musicians called 'Gandharvas', celestial dancers and courtesans called 'Apsaras', and the 'Kinnars', the

demi-Gods who played musical instruments in heaven—all of them were created by that Goddess. Further, the Goddess produced objects of use in this world; everything has been produced by her. All the animate as well as inanimate creation—such as those born out of an egg (e.g., birds, called ‘Andaj’—अण्डज), those born from sweat on skin (e.g., lice and bacteria etc., called ‘Swedaj’—स्वेदज), those born from seeds (e.g., plants, called ‘Udbhij’—उद्भिज) and those born from an embryo (e.g., animals and humans, called ‘Jarayuj’—जरयुज)—all have been created by her. That is, the entire creation has its origin in her (divine Goddess) (2).

सैषाऽपरा शक्तिः । सैषा शांभवी विद्या कादिविद्येति वा

हादिविद्येति वा सादिविद्येति वा रहस्यम् । ओमो वाचि प्रतिष्ठा ॥३॥

She is called the supreme transcendental power and energy (सैषाऽपरा शक्तिः). She is also called ‘Shambhavi Vidya’ (शांभवी विद्या), ‘Kadi Vidya’ (कादिविद्येति), ‘Hadi Vidya’ (हादिविद्येति) and ‘Sadi Vidya’ (सादिविद्येति). She is mysterious and beyond comprehension. She personifies the divine sound called ‘Pranav’ which is the primordial cosmic sound represented by the word OM (ओमो वाचि). That is, the eternal, truthful and blissful Goddess pervades in all the creatures and manifests herself as their faculty of speech (or, she is established in the form of sound which is the basic ingredient of and requirement for speaking) (3).

[Note :- The 4 types of ‘Vidya’ or knowledge or science mentioned above are the following— (i) ‘Shambha’—by which one can experience or witness the supreme Lord, (ii) ‘Kadi’—the ‘Tantrik’ or occult practice using the various seed words of the Goddess such as ‘Ka’ (क) etc., (iii) ‘Hadi’—the ‘Tantrik’ or occult form of worship using the seed words such as ‘Ha’ (ह) etc., and (iv) ‘Sadi’—the ‘Tantrik’ or occult system of worship using the seed words ‘Sa’ (स) etc..]

सैव पुत्रयं शरीरत्रयं व्याप्य बहिरन्तरवभासयती

देशकालवस्त्वन्तरसङ्गान्महात्रिपुरसुन्दरी वै प्रत्यक् चितिः ॥४॥

She has manifested (created) the 3 types of bodies of the creatures, the gross, the subtle and the casual, and having 3 levels of existence such as the waking state, the dreaming state and the deep sleep state of consciousness. She uniformly pervades in all these three and spreads her illumination and glory everywhere. That Goddess—who is the most beautiful in the whole of creation consisting of the so-called 3 worlds (महात्रिपुरसुन्दरी)—lives as pure consciousness (प्रत्यक् चितिः) in the whole world, in all dimensions of time (i.e., the past, the present and the future), and in all types of objects (i.e., animate as well as inanimate) without getting attached to or involved with them at all (4).

[Note :- The 3 worlds are—the celestial or heavenly world, the terrestrial or mortal world and the subterranean or nether world.]

सैवात्मा ततोऽन्यदसत्यमनात्मा । अत एषा ब्रह्मसंवित्तिर्भावाभावकलाविनिर्मुक्ता
चिद्विद्याद्वितीयब्रह्मसंवित्तिः सच्चिदानन्दलहरी महात्रिपुरसुन्दरी बहिरन्तरनुप्रविश्य स्वयमेकैव
विभाति । यदस्ति सन्मात्रम् । यद्विभाति चिन्मात्रम् । यत्प्रियमानन्दं तदेतत्सर्वाकारा
महात्रिपुरसुन्दरी । त्वं चाहं च सर्वं विश्वं सर्वदेवता । इतरत्सर्वं महात्रिपुरसुन्दरी । सत्यमेकं

ललिताख्यं वस्तु तदद्वितीयमखण्डार्थं परं ब्रह्म ॥५॥

She (the divine Goddess) symbolises ‘Atma’ (soul, spirit, pure consciousness). Except her, everything else is false and without ‘Atma’ (or without any essence, truth, consciousness or life). She is an embodiment of ‘Brahma Vidya’ (ब्रह्मविद्या—knowledge of the Supreme Being called Brahma), is free from all wants and shortages, is pure enlightenment and knowledge, and is ‘Shakti’ (energy, power, prowess, potent) personified. She is the only one who can help one to witness the unique and matchless entity called Brahma. That ‘Maha Tripura Sundari’ (see verse no. 4) alone assumes the form of waves or frequencies of subtle energy and pervades both the external as well as the internal worlds (i.e., the outside as well as the inside of the creature).

[She has the following three forms —] Her ‘Asti’ (अस्ति) form makes a creature aware of the physical world around him, the ‘Bhati’ (भटि) form makes him aware of the pure consciousness residing in his bosom, and the ‘Priya’ (प्रिया) form is blissfulness and endearment personified. In this manner, ‘Maha Tripura Sundari’ is present in all the forms — you and me, the entire world including all the Gods and everything else that exists is nothing else but ‘she’. The only object that is eternal, supreme and absolute is that Goddess known by the name of ‘Lalita’ (ललिता) —she is truthful and unique, without a second, un-fractionable, immutable and imperishable as well as the ultimate and absolute supreme essence called Brahma (सत्यमेकं तदद्वितीयमखण्डार्थं परं ब्रह्म) (5).

पञ्चरूपपरित्यागादस्वरूपप्रहाणतः । अधिष्ठानं परं तत्त्वमेकं सच्छिष्यते महत् इति ॥६॥

When the Goddess goes beyond or transcends her 5 forms (which are ‘Asti’, ‘Bhati’, ‘Priya’, various names and forms —or the various combinations of the 5 elements of creation such as the earth, water, fire, air and space which have combined themselves in various permutations and combinations to form this myriad and vast cosmos) but does not abandon her essential and truthful form, the supreme authority that remains is the one which is the supreme, eternal, imperishable, immutable and glorious essence of everything that exists (6).

[Note :- That is, though this varied cosmos, with its endless variable forms, is a manifestation of that supreme Goddess, but if one were to go beyond it to seek the actual truth, then one concludes that the Goddess is only one, has only one truthful form, only one truthful existence, only one truthful essence and principle, and that is none other than Brahma.]

प्रज्ञानं ब्रह्मेति वा अहं ब्रह्मास्मीति वा भाष्यते । तत्त्वमसीत्येव संभाष्यते । अयमात्मा ब्रह्मेति वा अहं ब्रह्मास्मीति वा ब्रह्मैवाहमस्मीति वा ॥७॥

That supreme, transcendental and essential element is expressed in the terms of the following statements —‘enlightenment is Brahman’ (प्रज्ञानं ब्रह्मेति), or ‘I am Brahma’ (अहं ब्रह्मास्मीति), or ‘That art thou’ (तत्त्वमसीत्येव), or ‘Atma is Brahma’ (अयमात्मा ब्रह्मेति), or ‘Brahma is I’ (अहं ब्रह्मास्मीति), and other such universally and eternally truthful statements about Brahma (वा ब्रह्मैवाहमस्मीति वा) (7).

योऽहमस्मीति वा सोऽहमस्मीति वा योऽसौ सोऽहमस्मीति वा या भाष्यते सैषा

षोडशी श्रीविद्या पञ्चदशाक्षरी श्रीमहात्रिपुरसुन्दरी बालाम्बिकेति बगलेति वा मातङ्गीति
स्वयंवरकल्याणीति भुवनेश्वरीति चामुण्डेति चण्डेति वाराहीति तिरस्करिणीति राजमातङ्गीति
वा शुकश्यामलेति वा लघुश्यामलेति वा अश्वारूढेति वा प्रत्यङ्गिरा धूमावती सावित्री
सरस्वती गायत्री ब्रह्मनन्दकलेति ॥८॥

The statements of the Vedas such as — ‘That is I’ (योऽहमस्मीति), ‘It is me’ (सोऽहमस्मीति), ‘That thou art’ (योऽसौ), ‘I am also it’ (सोऽहमस्मीति), etc. help in describing that supreme knowledge which is called ‘Sri Vidya’ having 16 branches (षोडशी श्रीविद्या). She is the Goddess worshipped by the 15-letter ‘Mantras’ (पञ्चदशाक्षरी) and has various names such as the following — (i) ‘Maha Tripur Sundari’ (श्रीमहात्रिपुरसुन्दरी), (ii) ‘Bala’ (बाला), (iii) ‘Ambika’ (अम्बिकेति), (iv) ‘Bagala’ (बगलेति), (v) ‘Matangi’ (मातङ्गीति), (vi) ‘Swayambar-Kalyani’ (स्वयंवरकल्याणीति), (vii) ‘Bhuvaneshwari’ (भुवनेश्वरीति), (viii) ‘Chamunda’ (चामुण्डेति), (ix) ‘Chanda’ (चण्डेति), (x) ‘Varahi’ (वाराहीति), (xi) ‘Tiraskarini’ (तिरस्करिणीति), (xii) ‘Rajmatangi’ (राजमातङ्गीति), (xiii) ‘Shukshyamala’ (शुकश्यामलेति), (xiv) ‘Laghushyamala’ (लघुश्यामलेति), (xv) ‘Ashwarudha’ (अश्वारूढेति), (xvi) ‘Pratyangira’ (प्रत्यङ्गिरा), (xvii) ‘Dhumavati’ (धूमावती), (xviii) ‘Savitri’ (सावित्री), (xix) ‘Saraswati’ (सरस्वती), (xx) ‘Gayatri’ (गायत्री), (xxi) ‘Brahmananda Kala’ (ब्रह्मनन्दकलेति), etc. (8).

ऋचो अक्षरे परमे व्योमन् । यस्मिन् देवा अधि विश्वे निषेदुः । यस्तन्न वेद किमृचा करिष्यति ।

य इत्तद्विदुस्त इमे समासते । इत्युपनिषत् ॥९॥

The Vedas, in the form of divine and cosmic words or sounds, have their abode in the vast space of the sky where all the Gods reside. What can a man get or benefit by reading or reciting the Vedas if he does not make an effort to understand that supreme knowledge (called Brahma, a knowledge which is eternal, absolute, universal and truthful)? That person who realises the truth about the vast sky (or the essential tenets of the vast repository of knowledge embodied in and personified by the Vedas), verily, he finds permanent abode in it i.e., he becomes so engrossed in that knowledge that he literally drowns or submerges himself in it. And since this knowledge is as vast as the sky, the seeker/aspirant is deemed to have taken residence in the sky of the knowledge represented by the Vedas. In other words, he dissolves himself and loses his independent identity as a creature and becomes one with the transcendental knowledge (of Brahma) as contained in the Vedas, and consequentially, he finds permanent peace, contentedness, bliss and beatitude there. This is verily what this Upanishad says (9).

Shantipaath/शान्तिपाठ

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

* __*__*__*

अहमिन्द्रो न पराजिग्ये (ऋग्वेद, १०/४८/५)

I am the Atma; no one can defeat me (Rig Veda, 10/48/5).

Appendix no. 1
Purush Sukt
(पुरुष सुक्त)

‘All things were made by him, and without him was not anything made that was made, in him was life, and the life was the light of men. And the light shineth in darkness, and the darkness comprehended it not. He was in the world, and the world was made by him, and the world knew him not’ (Bible, Gospel of St. John, 1/3-5, 10); ‘That which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked upon and our hands have handled, of the Word of Life. For the life was manifested, and we have seen it, and bear witness, did shew unto you that eternal life which was with the Father, and was manifested unto us. That which we have seen and heard declare we unto you, that ye also may have fellowship with us’ (Bible, Epistle of John, 1/1/1-3).

The following ‘Purush Sukt’ (i.e., the principal principles and sacred tenets or doctrines pertaining to the ‘Viraat Purush’ or the macrocosmic soul of Nature or the primary male aspect of the cosmos) is the foundation on which ‘Mudgalopanishad’, Chapter 6 of this book is based. It describes the Genesis of creation as per Yajur Veda, 31st Chapter, and Rig Veda, 10th division, verse no. 19.

ॐ सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् । स भूमिं विश्वतो वृत्वात्यतिष्ठद्दशाङ्गुलम् ॥१॥

OM salutations! That Supreme Being has thousands of heads, eyes and feet. He surrounds/girdles this entire cosmos and stays about 10 fingers above it. That is, he is larger in dimension and perspective than the entire creation (1).

ॐ पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् । उतामृतत्वस्येशानो यदन्नेनातिरोहति ॥२॥

OM salutations! Whatever is present now, existed in the past and shall be in the future are nothing else but that supreme ‘Purush’ (Being). Aside of it, he is the Lord and Master of those who have drunk the elixir of eternity (i.e., have died and become a spirit, which is eternal) as well as those who survive on food (i.e., the mortal creatures of the temporal world) (2).

ॐ एतावानस्य महिमातो ज्यायांश्च पूरुषः । पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ॥३॥

OM salutations! The whole cosmos having a past, a present and a future is a glorious manifestation of the Supreme Being’s majesty and glory. He is greater and more stupendous than his own creation. This entire world consisting of the 5 elements called ‘Bhuts’ (earth, fire, water, air and space) is only one fourth of his vast manifestation/revelation. The remaining three fourths of his manifestation/revelation incorporate the eternal and divine abodes (such as Vaikunth, the abode of Vishnu, Shiva’s abode, Brahmaa’s abode

called Brahma Loka etc.) (3).

ॐ त्रिपादूर्ध्व उदैत् पुरुषः पादोऽस्येहाभवत्पुनः । ततो विष्वङ् व्यक्रामत् साशनानशने अभि ॥४॥

OM salutations! That Supreme Being is beyond the reach and purview of this delusionary and artificial world. He shines eternally in the remaining three fourths of the world called 'Tripad' (i.e., the celestial world described in verse no. 3). Only one of his various facets has being revealed as this world. That is why he pervades in and incorporates this whole animate as well as inanimate world (4).

ॐ तस्माद् विरलजायत विराजो अधि पूरुषः । स जातो अत्यरिच्यत पश्चाद् भूमिमथो पुरः ॥५॥

OM salutations! The cosmos has been created/evolved from that Supreme Being who was present even before the beginning (or the start of the beginning of creation). That Supreme Being was the precursor to 'Viraat Purush' (and 'Hiranyagarbh' —both Brahmaa and Vishnu according to different interpretations). Being born, he (Viraat Purush) became illuminated (i.e., came to the fore, became highlighted, became the first entity that was discernible at the beginning of creation because there was nothing prior to him). In due course, he created land (the earth, the world) and the creatures (who inhabited and populated those worlds) (5).

ॐ यत्पुरुषेण हविषा देवा यज्ञमतन्वत । वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः ॥६॥

OM salutations! The Gods symbolically performed the 1st great sacred cosmic fire sacrifice to create the world. [It is like igniting the nuclear chain reaction in a vast cosmic nuclear reactor]. That Supreme Being was offered sacred fire sacrifices in the 1st ritual done for creation. 'Spring' season became the clarified butter (Ghee), the 'summer' season became the fire-wood, and the 'winter' season became the other assorted items (such as pudding, cereals, fruits, honey etc.) used as sacrificial offerings in the 'cosmic fire' (which was like the cosmic cauldron, the cosmic furnace which shaped the worlds) (6).

ॐ तं यज्ञं बर्हिषि प्रौक्षन् पुरुषं जातमग्रतः । तेन देवा अयजन्त साध्या ऋषयश्च ये ॥७॥

OM salutations! The Gods, accompanied by the sages and seers, in order to accomplish their objective (of creation), sprinkled some sanctified water using twigs or blades of grass as spatula or brush (प्रौक्षन्) on that divine 1st 'Purush' (Viraat or Hiranyagarbh) and mentally completed the formality of doing the elaborate fire sacrifice. [That is, instead of going through the procedure of elaborate sacred sacrificial rituals, everything was done mentally in a symbolic fashion. Further, the reason for doing it mentally without actually using the various offerings, is that the creation had not come into being at that time. The sprinkling of holy water was to baptise the newly created 'Viraat Purush' (or Hiranyagarbh) and vest him with the authority and powers to initiate the process of creation] (7).

ॐ तस्माद्यज्ञात्सर्वहुतः सम्भूतं पृषदाज्यम् । पशून् तान्श्चक्रे वायव्यानारण्यान् ग्राम्याश्च ये ॥८॥

OM salutations! From that sacred sacrifice where everything was offered in the cosmic furnace or cauldron, the gross forms of milk and its products emerged. [The earlier offerings in verse no. 6 were symbolic in nature. It is obvious that those abstract offerings now assumed a tangible form to sustain and propagate the creation.] The empowered 'Purush'

(Hiranyagarbh or Brahmaa, the creator) produced the creatures who inhabited the villages, the air and the forest (i.e., the humans, the birds and the animals) (8).

ॐ तस्माद्यज्ञात्सर्वहुत ऋचः सामानि जज्ञिरे । छन्दांसि जज्ञिरे तस्माद् यजुस्तस्मादजायत् ॥९॥

OM salutations! From the cosmic fire in which everything had been offered (by the Gods, sages and seers), the 'Viraat Purush' (Brahmaa, also called Hiranyagarbh) produced the Rig and Sam Vedas. Out of them evolved the various hymns (Psalms). He also produced the Yajur Veda (9).

[Note :- Creation of the Vedas symbolises the creation of the faculty of intellect and speech, the powers to learn, to reason, and evolve mentally and intellectually into a higher being, i.e., the development of the brain and the mind, the faculty of thought and intelligence, the various arts, skills, crafts and sciences, and the vast body of knowledge which distinguishes a man from an animal.]

ॐ तस्मादक्षा अजायन्त ये के चोभयादतः । गावो ह जज्ञिरे तस्मात्तस्माज्जाता अजावयः ॥१०॥

OM salutations! From that divine 'Purush' empowered by the sacred cosmic sacrifice, next emerged the hoofed animals such as the horses and the other such animal with two jaws (i.e., having an upper and a lower row of teeth) such as the cows, goats and sheep (10).

ॐ यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन् । मुखं किमस्य कौ बाहू का ऊरू पादा उच्येते ॥११॥

OM salutations! Now, that divine 'Purush' who was consecrated by the Gods (through the means of the cosmic fire sacrifice as in verse nos. 6-7) had various symbolic forms. Now follows the description of his myriad mouths, arms, thighs, legs etc. —or what forms they took when this cosmos gradually evolved (or crystallised) from that 1st entity called 'Viraat' or 'Hiranyagarbh' (11).

ॐ ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यः कृतः ।

ऊरू तदस्य यद् वैश्यः पद्भ्यां शूद्रो अजायत ॥१२॥

OM salutations! Brahmins (the priestly class) were the 'Viraat Purush's mouth' (i.e., they were created from his mouth; they represented his mouth through which the supreme Lord could speak words of wisdom and guide his creation towards knowledge and the truth). The 'Kshatriyas' (the warrior class) were his two arms (i.e., they were created from his arms; they represented his arms and symbolised the strength and the courage of the Lord to give protection to his creation). The 'Vaishyas' (the trading class) were his thighs (i.e., they were created from his thigh; they represented his thigh because they had to do a lot of traveling in order to foster economy which would help to enhance wealth and prosperity for the creation and supply them with the necessities of life). The 'Shudras' (i.e., the labour and the servant class) were his legs (i.e., they were produced from his foot; they represented the lower part of his legs and their duty was to serve the other three classes, take care of their daily chores so that they can devote their time and energy for other important things which were assigned to them by the supreme Lord) (12).

ॐ चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत । मुखादिन्द्रश्चाग्निश्च प्राणाद् वायुरजायत ॥१३॥

OM salutations! From that Viraat's mind and heart was produced the Moon; his eyes

produced the Sun, his mouth produced Indra (the king of Gods) and Fire; and his 'Pran' (the vital life giving force) produce the Wind (13).

ॐ नाभ्या आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत ।

पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाँ अकल्पयन् ।१४॥

OM salutations! From that Viraat Purush's navel was produced the Space (here indicating the celestial space); his head produced the Heaven; his legs produced the Earth; and his ears produced the Various Directions. In this way, the entire cosmos was imagined as having its existence in this 'Viraat Purush' produced as a result of the cosmic fire sacrifice done for the purpose of the creation (14).

ॐ सप्तास्यासन् परिधयस्त्रिः सप्त समिधः कृताः ।

देवा यद्यज्ञं तन्वाना अबधन् पुरुषं पशुम् ।१५॥

OM salutations! At the time of the cosmic fire sacrifice done by the Gods with the avowed aim of initiating the process of creation, they bridled the 'Viraat Purush' (i.e., they prevailed upon him or inspired him to start creating the cosmos) as if he were a sacrificial animal. The 7 oceans formed the girdle (परिध) around it while the 21 types of 'Chandas' (poetic compositions, stanzas, meter or rhyme in poetry; here referring to the hymns of the Vedas) became the symbolic fire-wood or fuel (समिधः) for that sacrifice (15).

ॐ वेदाहमेतं पुरुषं महान्तमादित्यवर्णं तमसस्तु पारे ।

सर्वाणि रूपाणि विचित्य धीरो नामानि कृत्वाभिवदन् यदास्ते ।१६॥

OM salutations! I know that majestic and great divine 'Purush' who is splendorous as the Sun and beyond the reach of darkness (of ignorance and delusions). The one who lives and plays in the mind-intellect of all, crafted all the various forms, shapes and contours of the entities that constituted the creation at the time of its origin, and gave each and every one of them a specific nomenclature.

Having done so, he merged or dissolved himself in all the entities, and as a result, he became all pervading and omnipresent. He observed all the characteristic behaviours particular to each of those entities while they interacted with each other and independently carried on the transactions expected of them in this world, though all of these entities were nothing else but different manifestations of the same Brahma. [That is, though the same Brahma had revealed himself in the enormous variety of creatures in this world, each having its own distinct characteristic features, behavioural patterns and nomenclatures, when these creatures interacted with each other, they behaved independently as if they had their own distinctive personality and authority as well as special characteristic notwithstanding the fact that their essential and fundamental nature—the Brahma—is the one and the same in all. The Brahma concealed himself so cleverly, so imperceptibly, so subtly in the creatures that though this fact of the uniformity of one Brahma in all was taught to them repeatedly through the teaching of so many scriptures, they just could not recognise this very basic tenet while interacting amongst themselves. This lead to schism, falsehood and the erroneous concept of 'you' and 'me', which is absolutely and funda-

mentally wrong; it is like the illusion of mirage in a dessert] (16).

ॐ धाता पुरस्ताद्यमुदाजहार शक्रः प्रविद्वान् प्रदिशश्चतस्रः ।

तमेवं विद्वानमृत इह भवति नान्यः पन्था विद्यते अयनाया ।१७॥

OM salutations! Those adroit, wise, erudite and sagacious persons who recognise that the supreme Purush (Being) is all pervading, all permeating and omnipresent, that the enormous variations of this creation are nothing else but the various forms of the same supreme Being who was lauded, honoured and praised by Brahmaa (the creator) on some earlier occasion by means of hymns sung in his praises, and recognised as being present in all the 4 directions by Indra (the king of God) himself— are able to receive the nectar-like divine state of emancipation and salvation right here on this earth while they are still alive. Apart from it, there is no other path to attain that supreme state for the self (17).

ॐ यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन् ।

ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः ।१८॥

OM salutations! The Gods worshipped the Supreme Purush (Being) through the fire sacrifice (as described earlier in verse no. 6-7). Out of this sacrifice, the first that emerged were all the 'Dharmas' (codes of righteous conduct). By following the tenets of 'Dharma', the Gods became exalted, acquired fame and majesty, and enjoyed the comfort and glory of heaven where the ancient Lord—who is the object of worship, adoration, admiration, reverence, honour and praise—resides (18).

*__*__*__*

स एष एक एकवृदेक एव (अथर्ववेद, १३/५/७)

The Lord God is one and truthfully one (Atharva Veda, 13/5/7).

एक एव नमस्यो विक्ष्वीड्यः (अथर्ववेद, २/२/१)

The Supreme Soul is the only entity worth worshipping, adoring, honouring and eulogising by the subjects of creation/cosmos (Atharva Veda, 2/2/1).

स नो मुञ्चत्वंहसः (अथर्ववेद, ४/२३/१)

Let the Lord liberate/deliver/free us from sins/evils (Atharva Veda, 4/23/1).

य इत् तद्विदुस्ते अमृतत्वमानशुः (अथर्ववेद, ९/१०/१)

Those who realise that essential nectar called 'Amrit', which is the elixir of eternity, bliss and truth, are able to attain emancipation and salvation (Atharva Veda, 9/10/1).

सं श्रुतेन गमेमहि (अथर्ववेद, १/१/४)

Let us be enlightened and empowered by the teachings of the Vedas (Atharva Veda, 1/1/4).

आ रोह तमसो ज्योतिः (अथर्ववेद, ८/१/८)

Get out from darkness (of ignorance/delusions) and proceed towards light (i.e., wisdom/enlightenment) (Atharva Veda, 8/1/8).

मा पुरा जरसो मृथाः (अथर्ववेद, ५/३०/१७)

Oh Man! Don't die before old age (i.e., before your time is due) (Atharva Veda, 5/30/17).

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Appendix no. 2
Sri Sukt
(श्री सुक्त)

‘Everything I am or ever hope to be, I owe to my angel mother’

—Abraham Lincoln

‘I am neither male nor female, nor am I sexless. I am the Peaceful One, whose form is self-effulgent, self-illuminated, powerful radiance’ —Guru Nanak

‘We may think of the divine as a fire whose outgoing warmth pervades the universe’ —Plotinus

The Sri Sukt is part of Saubhagya-laxmi Upanishad, Chapter 9 of this book. It invokes the divine Goddess Laxmi, the patron Goddess of prosperity, abundance and material well-being so essential for sustenance of this world.

हिरण्यवर्णा हरिणीं सुवर्णरजतस्रजाम् । चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आ वह ॥१॥

Oh the all-knowing, omniscient Fire God (जातवेदो म आ वह)! Invoke the Goddess called Laxmi for me. Her complexion is of the colour of gold which is slightly green tinged; she wears necklaces of gold and silver, her radiance is like that of the moon; and she is golden in form (1).

[Note :- ‘Gold’ is a metaphor for prosperity, abundance and material well-being, while ‘green’ is symbolic of fertility, vitality, nourishment and vibrant flourishing life and vegetation.]

तां म आ वह जातवेदो लक्ष्मीमनपगामिनीम् । यस्यां हिरण्यं विन्देयं गामश्वं पुरुषानहम् ॥२॥

Oh the all-knowing, omniscient Fire God! Invoke for me that Goddess Laxmi who is indestructible (i.e., eternal, immutable and infinite) and by whose coming I shall be blessed with gold, cows, horses and sons etc. (i.e., with all prosperity and treasures of this world; I shall have ample livestock and a happy and prosperous family) (2).

अश्वपूर्वा रथमध्यां हस्तिनादप्रमोदिनीम् । श्रियं देवीमुप ह्वये श्रीर्मा देवी जुषताम् ॥३॥

I invoke that Goddess whom horses follow in the front and chariots at the rear (i.e., who rides on a chariot drawn by horses) and who feels exhilarated by the trumpets of elephants (i.e., her entourage is accompanied by elephants). Let such a Goddess become attainable by me. [These signify her royal regalia, pomp and majesty] (3).

कां सोस्मितां हिरण्यप्राकारामाद्रां ज्वलन्तीं तृप्ता तर्पयन्तीम् ।

पद्मेस्थितां पद्मवर्णां तामिहोप ह्वये श्रियम् ॥४॥

She is a personification of Brahma. She smiles softly and sweetly (i.e., benevolently, gracefully and magnanimously), is adorned by golden ornaments, is merciful and compassionate, is illuminated and radiant, is a bestower of all fulfillments (i.e., she fulfills all my wishes

as well as the wishes of all her devotees), is benign, benevolent, munificent and gracious towards her devotees, is seated on a lotus, and who's complexion is like that of a lotus itself—I invoke such a Goddess called Laxmi (4).

चन्द्रां प्रभासां यशसा ज्वलन्तीं श्रियं लोके देवजुष्टामुदाराम् ।

तां पद्मिनीमीं शरणं प्र पद्येऽलक्ष्मीर्मे नश्यतां त्वां वृणे ॥५॥

I take the shelter of Goddess Laxmi whose auspicious radiance is like that of the moon, who is dazzling like the lightening, is radiant with good fame and name, is worshipped, adored and honoured by the Gods in heaven, is magnanimous and generous, and holds a lotus in her hands. Let my poverty and deprivation be dispelled by her grace (5).

आदित्यवर्णे तपसोऽधि जातो वनस्पतिस्तव वृक्षोऽथ बिल्वः ।

तस्य फलानि तपसा नुदन्तु या अन्तरा याश्च बाह्या अलक्ष्मीः ॥६॥

Oh the one with a Sun-like illumination and splendour! It is because of your 'Tapa' (austerities) that the 'Vilwa' tree (the wood-apple tree) was created, which is considered the best and most auspicious amongst trees for the purpose of worship. Let its fruits dispel/remove our internal and external poverty and deprivation (6).

उपैतु मां देवसखः कीर्तिश्च मणिना सह ।

प्रादुर्भूतोऽस्मि राष्ट्रेऽस्मिन् कीर्तिमृद्धिं ददातु मे ॥७॥

Oh Goddess! Let me get (or befriend, acquire) 'Kuber', the friend of Gods (and their treasurer), his friend 'Manibhadra' and 'Kirti', the daughter of Prajapati Daksha (who is the guardian of the world). [That is, let me have wealth and fame as well as the blessings of great Gods and Goddesses]. I have taken birth in this world, so bless me with fame and prosperity (7).

क्षुत्पिपासामलां ज्येष्ठामलक्ष्मीं नाशयाम्यहम् । अभूतिमसमृद्धिं च सर्वां निर्णुद मे गृहात् ॥८॥

I want/wish the destruction and elimination of the elder sister of Laxmi called 'anti-Laxmi' (अलक्ष्मी—who is the patron Goddess of poverty and deprivation). She is always emaciated and miserable as well as tormented by thirst and hunger. Oh Goddess! Remove all signs of poverty and inauspiciousness from my household (8).

[Note :- Just like we have Christ and anti-Christ, this Upanishad tells us about Laxmi and her opposite anti-Laxmi.]

गन्धद्वारां दुराधर्षां नित्यपुष्टां करीषिणीम् । ईश्वरीं सर्वभूतानां तामिहोपह्वये श्रियम् ॥९॥

I invoke Goddess Laxmi here in my house. She is invincible and eternally well-nourished. Her form is represented by the fertile earth with the sweet and pleasant fragrance of cow dung emanating from it (i.e., the soil is very fertile and there are plenty of cattle and other livestock in my farm and household). She is the Lord of all elements (9).

[Note :- Earlier society, when the Upanishads were composed, was agrarian. Hence references to cows and cow dung are used as a sign of prosperity and well-being.]

मनसः काममाकूतिं वाचः सत्यमशीमहि । पशूनां रूपमन्नस्य मयि श्रीः श्रयतां यशः ॥१०॥

Bless me with fulfillment of wishes and truthfulness of words (i.e., let me be strong enough to be able to fulfill all my desires and to speak the truth without any fear of retribution for

speaking it). Let the Goddess of prosperity and well-being come to my place in the form of cows and other livestock, grains, cereals and other paraphernalia of comfort, happiness, joys and succours as well as good fame and name (10).

कर्दमेन प्रजा भूता मयि सम्भव कर्दम । श्रियं वासय मे कुले मातरं पद्ममालिनीम् । ११ ॥

We are the offsprings of sage Kardam, the son of Laxmi. Oh sage Kardam! Reveal yourself in our household and establish mother 'Sri Devi' (Laxmi) here. She wears a garland of lotus flowers (11).

[Note :- Sage Kardam is supposed to be the ancestor of the sage who composed this 'Sri Sukt'.]

आपः सृजन्तु स्निग्धानि चिकलीत वस मे गृहे । नि च देवीं मातरं श्रियं वासय मे कुले । १२ ॥

Let water create, nourish, sustain and develop (सृजन्तु) things which are succulent and juicy (i.e., let water bestow fertility to the soil; let there be no draught). Oh 'Chiklit' (who is the son of Laxmi)! You too should reside in our household and inspire mother 'Sri Devi' (Laxmi) to make her abode here (12).

आर्द्रां पुष्करिणीं पुष्टिं पिङ्गलां पद्ममालिनीम् । चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आ वह । १३ ॥

Oh Fire God! Invoke (invite) Goddess Laxmi—who is merciful and compassionate, holds a lotus in her hands, symbolises nourishment and well-being of her dependents, is yellow (golden) complexioned, wears a garland of lotus flowers, has an auspicious radiance and glory like that of the moon, and has a golden form—to take a (permanent) residence in my household (13).

आर्द्रां यःकरिणीं यष्टिं सुवर्णां हेममालिनीम् । सूर्यां हिरण्मयीं लक्ष्मीं जातवेदो म आ वह । १४ ॥

Oh Fire God! Invoke (invite) Goddess Laxmi—who has a tender/soft/sweet (i.e., munificent, magnanimous, benevolent, gracious, compassionate) temperament inspite of being able to exert/exercise control on, or be able to ruthlessly vanquish the wicked and evil ones, who is a bestower of all goodness and auspiciousness, who provides succour and solace, who is of a beautiful and charming form and countenance, who wears a golden necklace, who is like the Sun (in splendour, radiance and glory), and who is like a deer (considered to be the most docile and beautiful animal)—on my behalf (i.e., invite her to bless me and be benevolent towards me and my household (14).

तां म आ वह जातवेदो लक्ष्मीमनपगामिनीम् ।

यस्यां हिरण्यं प्रभूतं गावो दास्योऽश्वान् विन्देयं पुरुषानहम् । १५ ॥

Oh Fire God! Invoke (invite) Goddess Laxmi who never perishes (i.e., is eternal), and whose arrival shall bring in its wake a lot of wealth, cows, servants, horses and sons (i.e., a lot of material prosperity and well-being) for me (15).

यः शुचिः प्रयतो भूत्वा जुहुयादाज्यमन्वहम् । सूक्तं पञ्चदशर्चं च श्रीकामः सततं जपेत् । १६ ॥

Those who wish to acquire Laxmi (i.e., wealth, prosperity and material well-being) should first cleanse themselves, and observing self-restraint, they should recite these 15 verses of Sri Sukt daily by offering 'Ghee' (clarified butter) to the sacrificial fire of the household (in a process called 'Havan') (16).

Appendix no. 3 Chaturvedo-panishad (चतुर्वेदोपनिषद्)

यज्ञो विश्वस्य भुवनस्य नाभिः (अथर्वेद, ९/१०/१४)

Yagya (the sacred fire sacrifice) is the central point or peg (literally, the navel) to which the entire cosmos is tied or pegged (Atharva Veda, 9/10/14).

अयज्ञियो हतवर्चा भवति (अथर्वेद, १२/२/३७)

The radiance, glory, majesty, powers and potential of those who are devoid of (the strength derived from) Yagya are destroyed (Atharva Veda, 12/2/37).

सऽओतः प्रोतश्च विभुः प्रजासु (यजुर्वेद, ३२/८)

The Lord known as 'Vibho' (the almighty, majestic, omnipotent, omnipresent, omniscient) mingles with his subjects uniformly and without any distinction (Yajur Veda, 32/8).

तस्मिन् ह तस्थुर्भुवनानि विश्वा (यजुर्वेद, ३१/१९)

The entire creation is present and established in that supreme Lord (known as Brahma) (Yajur Veda, 31/19).

This is a short Upanishad said to be enunciated by Lord 'Hiranyagarbh' (Lord Vishnu) himself (see verse no. 7, last stanza of this Upanishad). It appears to be an auxiliary Upanishad describing the origin of the Vedas and the world, the macrocosmic nature of 'Hiranyagarbh', the benefits of reading and studying it, and finally the paradox of opposites that are so typical of Vedic text —neither this nor that, this as well as that (verse no. 8) —which is used to bring home the point that everything in this world will come to an end one day (verse no. 8) and that nothing is certain, nothing is definite, no conclusion is perfect, and nothing can be said about anything that is final and its complete description.

ॐ अथातो महोपनिषदमेव तदाहुः । एको ह वै नारायण आसीत् । न ब्रह्मा न ईशानो नापो नाग्निः न वायुः नेमे द्यावापृथिवी न नक्षत्राणि न सूर्यः । स एकाकी नर एव । तस्य ध्यानान्तरस्थस्य ललाटात् स्वेदोऽपतत् । ता इमा आपः । ता एते नो हिरण्यमयमन्नम् । तत्र ब्रह्मा चतुर्मुखोऽजायत । स ध्यातपूर्वामुखो भूत्वा भूरिति व्याहृतिः गायत्रं छन्द ऋग्वेदः । पश्चिमामुखो भूत्वा भुवरिति व्याहृतिस्त्रैष्टुभं छन्दः यजुर्वेदः । उत्तरामुखो भूत्वा स्वरिति व्याहृतिर्जागृतं छन्दः सामवेदः । दक्षिणामुखो भूत्वा जनदिति व्याहृतिरानुष्टुभं छन्दोऽथर्ववेदः ॥१॥

OM salutation! Now we shall focus on this great Upanishad (called Chatur Veda Upanishad). Before the creation of the cosmos, there was only one entity called 'Narayan'. There was neither Brahmaa (the creator) nor 'Isha' (Shiva, the annihilator). Neither were

there the earth, the wind, the sky, the stars and the sun. That 'Nar' or 'Narayan' (नारायण— the macrocosmic first male; a reference to Vishnu) was all alone. He was deeply engrossed in contemplation, meditation and austerity. A sweat drop appeared and dropped from his forehead (because of the severe exertion due to contemplation, mediation and austerity). That drop became the element 'water' (अपः). This water is akin to or symbolises the nectar-like food (ambrosia) for us (the creatures) (मन्नम्). From it (the sweat drop) emerged the 4-headed Brahmaa (the creator). While contemplating and meditating, this Brahmaa created/produced the following in sequential order —while facing East, he pronounced the letter 'Bhu' (भूः) and created the 'Gayatri Chanda' as well as the Rig Veda. While facing West, he pronounced the word 'Bhuvaha' (भुवः) and created the 'Tirstubh Chanda' as well as the Yajur Veda. While facing North, he pronounced the word 'Swaha' (स्वः) and created the 'Jagati Chanda' and the Sam Veda. Finally, while facing South, he pronounced the word 'Janaha' (जनः) and created the 'Anushtup Chanda' and the Atharva Veda (1).

[Note :- (i) The 4 words pronounced by Brahmaa created the 4 basic components of the cosmos —'Bhu' represented the earth/terrestrial world, 'Bhuvaha' represented the space between the earth and the heavens or the sky where the solar system is located, 'Swaha' represented the sky beyond the solar system; it means the heavens or the deep recesses of cosmos; inter galactic space, and 'Janaha' represented the creatures that inhabited and populated these three worlds.

(ii) The 4 mouths of Brahmaa symbolise the 4 cardinal directions of the compass and the preaching of the 4 Vedas symbolising knowledge, erudition and wisdom.

(iii) The 'Chandas' or poetic compositions which were the hymns or psalms of the Vedas represent poetry which, in turn, symbolise the skill with words, the genius, erudition, scholarship, learning and wisdom of the ancient sages who first inhabited this earth. Since knowledge had to be preserved and transmitted orally, it was thought prudent that lines that rhymed like a poem and which could be sung were easy to remember than paragraphs after paragraphs of dry prose. That's why, in ancient times, poetry was the usual and most accepted medium of disseminating knowledge and information. Hymns that could be chanted with a particular beat and rhythm were more acceptable than a monotonous dry prose. The Vedas stand for wisdom and enlightenment, knowledge and information. The knowledge or the science of creation and Nature needed words to be understood and explained to others, giving rise to the need for a system or style of narration called 'Chandas' which were poetic narrative styles. The word 'Chanda' means —a poetic composition, rhyme, a metre or stanza in poetry, a measure in music, or hymns or psalms of the Vedas.

(iv) The various 'Chanda' are the following— (a) The 'Gayatri Chanda' has 24 letters and syllables divided into 3 steps or stanzas. (b) The 'Tirstubh Chanda' is a verse of 4 lines in which each line has 11 letters; 11x4 = 44 letters in all. (c) The 'Jagati Chanda' is a verse of 6 lines, each line having 8-letters = there are

total 48 letters. (d) The 'Anushtup Chanda' is a verse with 4 lines, each line having 8-letters = total 32 letters.

(v) The word 'Hiranyam' (हिरण्यं) means 'Amrit or elixir or nectar of eternity and bliss'; it also means 'green'. That is why greenery is associated with fertility, vibrancy, life and abundance of food and plentiful vegetation. The trees are green, and their precursor, the algae and moss, were also green. Indeed the food is the elixir of life in the world —nothing can ever survive without food and water. So, 'Hiranyagarbh' first created these to initiate the process of creation and sustain it once it got started).

सहस्रशीर्षं देवं सहस्राक्षं विश्वसंभवम् । विश्वतः परमं नित्यं विश्वं नारायणं हरिम् ॥२॥

That supreme Lord has thousands of heads and thousands of eyes. The creation has been made possible due to him (i.e., it was created by none other than him). He is immanent in the universe being all-pervading and omnipresent. He is eternal, infinite, supreme and transcendental. He is called 'Narayan Hari' (2).

[Note :- The 'Viraat Purush' or 'Hiranyagarbh' is the macrocosmic form of the male aspect of creation called 'Nature'. Here he is referred to as 'Narayan Hari' or Lord Vishnu.]

विश्वमेवेदं पुरुषं तं विश्वमुपजीवति । ऋषिं विश्वेश्वरं देवं समुद्रे तं विश्वरूपिणम् ॥३॥

That Lord of the whole creation is like an erudite, sagacious, wise, adroit and an enlightened seer/sage (विश्वमेवेदं पुरुषं). He has been reclining in the ocean (called 'Kshir Sagar' representing the primordial fluid from which this whole creation crystallised). He is an image of the whole universe and at the same time pervades and permeates throughout it uniformly. He is called the 'Viraat Purush' (see verse no. 2 above). The world lives and survives because of him—that is, it relies on him for sustenance (3).

पद्मकोशप्रतीकाशं लम्बत्याकोशसन्निभम् । हृदये चाप्यधोमुखं सतस्यत्यैशीत्कराभिश्च ॥४॥

He is symbolically present in one corner (कोष—cell) of the heart of an individual creature. That symbolic presence is in the shape of a lotus, representing the heart, bending or facing downwards (i.e., in an inverted 'U' shape). It is radiant, splendorous and glorious, and it is he (or 'it') that does everything inspite of remaining subtle, apparently inactive, dormant and disinterested in everything that is happening around the creature in this world (4).

[Note :- The 'Yograjō-panishad' and 'Saubhagya-laxmi Upanishad' also tell us that this is the 'heart Chakra' or 'the heart's subtle energy center' called the 'Anahat Chakra'. It is like a swan with an inverted 'U' shaped neck and a beak pointing downwards. It is also regarded as a lotus flower pointing downwards and having 8-petals. Please see appendix no. 7 of this book. It is the center of 'Pran' or vital wind force of life which is synonymous with the breath of life. The bird swan is chosen to depict the supreme Lord because this bird is considered to be the most wise and sagacious amongst all the birds because it picks and chooses what to drink and eat and what not to. It picks pearls from amongst a cluster of jewels and gems, and drinks milk and leaves aside water. The lotus flower is chosen because Brahmaa, the

creator, of all this delusionary world, had his origin in a divine lotus emerging from the navel of 'Hiranyagarbh' (Lord Vishnu). Lotus is also the seat of Laxmi, the Goddess of wealth and prosperity, which is so necessary to sustain a comfortable living in this world. The 'Yantra' (geometrical instrument or device) used for Tantrik (occult) forms of worship of the various Gods and Goddesses is also designed like many-petaled lotus.]

तस्य मध्ये महानग्निर्विश्वाचिर्विश्वतोमुखः । तस्य मध्ये वह्निशिखा अणीयोर्ध्वा व्यवस्थिता ॥५॥

In the center of this symbolic lotus in the heart is the glorious fire (i.e., the 'Anahat Chakra') with bright flares and brilliant flames leaping up from it in all the directions. In the middle of this ball or pit of fire is the 'wick' of the fire. This wick is like a shaft or spout of fire rising from the center of the pit like a flower's filament which is situated in the center-tip (of the thalamus) of this miniscule divine lotus (5).

तस्या शिखाया मध्ये परमात्मा व्यवस्थितः । स ब्रह्मा स ईशानः सोऽक्षरः परमः स्वराट् ॥६॥

That Supreme Soul (परमात्मा) is present in the core of that shaft or filament of glorious fire. It is he who is revealed as Brahmaa (the creator). 'Ishan' (Shiva, the annihilator), 'Akshar' (literally 'the word represented by OM but symbolically incorporating in its ambit the complete creation from its beginning till its end; the word also means 'imperishable', that which does not decay or decompose'. Hence, here it means that supreme Lord who is imperishable and the supreme, transcendental self-created One —i.e., Vishnu) (6).

य इमां महोपनिषदं ब्राह्मणोऽधीते अश्रोत्रियः श्रोत्रियो भवति । अनुपनीतः उपनीतो भवति । सोऽग्निपूतो भवति । स वायुपूतो भवति । स सूर्यपूतो भवति । स सोमपूतो भवति । स सत्यपूतो भवति । स सर्वदेवैर्ज्ञातो भवति । स सर्वेषु तीर्थेषु स्नातो भवति । तेन सर्वैः क्रतुभिरिष्टं भवति । गायत्र्याः षष्टिसहस्राणि जप्तानि भवन्ति । इतिहासपुराणानां सहस्राणि जप्तानि भवन्ति । प्रणवानामयुतं जप्तं भवति । आचक्षुषः पङ्क्तिं पुनाति । आसप्तमात् पुरुषं पुनाति । जाप्येन अमृतत्वं च गच्छति अमृतत्वं च गच्छति इत्याह भगवान् हिरण्यगर्भः ॥७॥

That Brahmin (a wise and erudite seeker) who studies and reads this great Upanishad, is blessed with the honour of becoming a sagacious, learned, erudite and scholarly person who is deemed to have heard and learned the Vedas if he is not one such person at present. He becomes a revered one who wears the sacred thread if he hadn't been wearing it till now. [That is, his stature in society rises and he is regarded with respect and is venerated.] He becomes pure like the Fire, the Wind, the Sun, the Moon and the Truth.

All the Gods start recognising him. It is deemed that he has taken a bath in all the holy pilgrim sites and has done all the prescribed sacred fire sacrifices and other rituals. It is deemed that he has repeated (done 'Japa' of) the 'Gayatri Mantra' 16 thousands times (i.e., he gets the benefits of it), has read and studied the various ancient historical treatises called 'Purans' thousands of times, and has done 'Japa' of the divine word OM for 10 thousand times. [The phrase 'number of times' is evidently hyperbolic and an exaggerated figure. It simply is a figure of speech meaning that the person is persistently involved in spiritual pursuit, reads good, spiritual literature, and spends his time on contemplation,

mediation and doing austerities.]

Such a person acquires so much divine and mystical powers that his mere casual glands can purify a huge congregation of people. [That is, his glory shines like the sun, and even as a single sun in the sky can illuminate vast expanse of the realm with its bright rays, the mystical divine energy emanating from and generated inside such a person can ‘bless and enlighten’ all those present in his company around him. They bask in his glory.]

Not only one generation but he can liberate 7 generations of people. [The word पुनाति—in the text means literally ‘to purify, to cleanse, to purge, to make holy, pious and divine, to sanctify’. In practical terms, it means that they shun their evil deeds and turn towards righteousness, virtuousness, nobility of thought and action as well as become spiritually inclined. They develop wisdom and good qualities. They wash away their sins and misdeeds and their cumulative effects. This purging and cleansing is the purification of the self. This purification lends them a divine halo. They purify their surroundings, their audience and their ancestors.]

Those who read and study this Upanishad are sure to get the elixir of eternity of bliss called ‘Amrit’ or ambrosia—this is what Lord ‘Hiranyagarbh’ (Vishnu) has said himself (7).

देवा ह वै स्वर्गं लोकमायंस्ते देवा रुद्रमपृच्छंस्ते देवा ऊर्ध्वबाहवो रुद्रं स्तुवन्ति ।
भूस्त्वादिर्मध्यं भुवस्ते स्वस्ते शीर्षं विश्वरूपोऽसि ब्रह्मैकस्त्वं द्विधा त्रिधा शान्तिस्त्वं हुतमहुतं
दत्तमदत्तं सर्वमसर्वं विश्वमविश्वं कृतमकृतं परमपरं परायणं च त्वम् । अपाम सोमममृता
अभूमागन्म ज्योतिरविदाम देवा नमस्याम धूर्तेरमृतं मृतं मर्त्यं च सोमसूर्यपूर्वजगदधीतं वा
यदक्षरं प्राजापत्यं सौम्यं सूक्ष्मं ग्राहं ग्राहेण भावं भावेन सौम्यं सौम्येन सूक्ष्मं सूक्ष्मेण
ग्रसति तस्मै महाग्रासाय नमः ॥८॥

All the Gods collected in the heaven, raised their hands together to pray to Lord Shiva (Rudra), and asked him, ‘Oh Lord! Your beginning is ‘Bhu’ (भूः—earth), your middle is ‘Bhuvaha’ (भुवः—sky) and your end is ‘Swaha’ (स्वः—heavens). You are an image or personification of the cosmos. You are the Brahma, and are one with him (i.e., you are non-dual). You have a dual form (as Brahma and creature) and a triad form (as Brahma, creature and Maya or delusion) as well. You are pure bliss, peace and tranquility. [That is, the same supreme, transcendental Brahma—who is essentially non-dual, immutable and indivisible—manifests himself as a triad of ‘Rudra’ (Shiva), a creature, and Maya or Nature, but the fundamental and essential truth behind all this myriad versions of Brahma created due to illusions provoked by Maya (delusions), is the universal Soul called ‘Atma’, and its basic, inherent or intrinsic nature is to be blissful and peaceful, tranquil and serene. There is no turmoil, no confusion, no perplexity, no vexation, no doubts or anything of such kind arising out of Maya in it].

Sacrifices done or not done, oblations made or not made, whatever that exists in this world or that which does not exist, the universe as it is known as well as the one not known, deeds done and actions taken as well as deeds not done and actions not taken, here, herein below and herein above—everything is you in every possible di-

mensions of time and space.

You drink ‘Amrit’ (elixir of life and eternity) represented by ‘Som’. [The word ‘सोम’ has many connotations — ‘Som’ means the Moon which is traditionally regarded as a pitcher full of ‘Amrit’ or ambrosia. ‘Som’ also means an intoxicating, exhilarating drink, generally and loosely meaning wine or extract of some intoxicating or hallucinating herb. Lord Shiva is depicted as drinking some liquid which gives him bliss, peace and tranquility. But surely it is not the alcohol that gives him the required so-called kick, for the most exalted amongst the Gods, Shiva, who is considered the supreme ‘Yogi’ (ascetic), most wise and enlightened, the God-head from whose lips flowed the eternal story of the ‘Ramayana’, is surely not expected to foment some wretched herb and get intoxicated! The liquid ‘Amrit’ or ambrosia that he drinks is the divine elixir of eternity, bliss and enlightenment said to be stored in the moon. That is why the moon is found tucked in his lock of hairs.]

Bless us with a divine sight (i.e., insight; give us the eyes of wisdom, genius, erudition, scholarship, aptitude, expertise, skill, sagacious temperament and enlightenment).

Oh Lord! We bow before you most humbly and reverentially. Everything is devoured by you. And this includes those who are supposed not to die (e.g., the immortal Gods) as well as those who are destined to die (e.g., the mortal humans and other creatures). Elixir as well as poison (i.e., that which is drinkable as well as not drinkable), the moon, the sun, the past world, the eternal world, the mortal world, the gentle and subtle world—all are subject to being annihilated (devoured) by you. They are like morsels of food for you. You devour (i.e., neutralise, counter) emotions with emotions, grace with grace, subtle with subtle. [An analogy can be found in the medical science. Vaccines for various diseases are produced from the germs or bacteria or viruses which these vaccines are meant to kill or counter when they are injected in the human body. This ‘similar kills similar’ is the basic doctrines behind the success of the science of homeopathy. It is also the method used in debates—to use one set of logic or argument to counter or defeat another set of logic or argument.] We bow most reverentially to that God who is the greatest devourer or annihilator of all (8).

[Note :- This verse is of prime beauty. It lays emphasis on the fact that everything that has come into existence—even the immortal Gods—will come to end one day. Understood properly, this fills the seeker/aspirant with a sense of profound renunciation. It tells him that even those things that were created by ‘Hiranyagarbh’ himself—or to start at the very beginning, by Brahma himself—come to an ultimate end. So how foolish it is for a mortal creature to think that he will live forever in this world and fight over pieces of land or property, have desires for name and fame, do this and do that. It doesn’t imply that he shouldn’t do anything—for lethargy and inertia are negative traits, but to do it with dispassion and non-attachment which should be the guiding factor for all actions.]

Appendix no. 4
Shanti Paath
(शान्तिपाठ)

Shantipaath of Upanishads belonging to the Rig Veda

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

ओम ॐ! हे परमात्मा! मेरी वाणी मन में स्थित हो और मन वाणि में स्थित हो जाय (यानि कि मन—वाणी एक हो जायें। ऐसा न हो कि मैं वाणी से कुछ बोलूँ और मेरा मन कुछ और सोचे)। हे परमात्मा! आप मेरे समक्ष प्रकट हो जायें (यानि कि मेरे सामने से माया का जाल हट जाये ताकि मैं आपके सत्य स्वरूप को देख एवं अनुभव कर सकूँ)। मैं वेद के विषयों का ज्ञान प्राप्त कर सकूँ। मैं पहले से प्राप्त ज्ञान को भुलाऊँ नहीं। मेरा परब्रह्म के लिए स्वाध्याय सतत् रात—दिन चलता रहे। मैं सर्वदा उत्तम शब्द ही बोलूँ, सत्य ही बोलूँ। परब्रह्म मेरी रक्षा करे। ब्रह्म मेरे गुरु (आचार्य जिसने मुझे शिक्षा दी) की रक्षा करें। मेरे तीनों ताप शान्त हों।

OM salutations! Oh supreme Lord! Let my speech and my mind be one and in harmony with each other (i.e., let my speech say what I think; let me not be deceitful, cunning, imposturous and treacherous; let me not speak and think differently). Oh Lord! Present yourself before me (i.e., remove all the delusions and the darkness of ignorance which have engulfed me from all the sides so that I can see through the darkness as well as the deluding mist, and view your splendorous form, experience the bliss of your presence). Empower me so that I can acquire the knowledge and wisdom enunciated by the Vedas while not forgetting that which has been already acquired. Let my self-study about the true nature and the essences of the absolute reality that the Brahman is continue uninterrupted, unhindered day and night. I should speak what is good and noble (i.e., I should never indulge in false gossip, cursing, swearing, utter expletives, tattle, criticise others etc.) as well as the truth (i.e., I should never indulge in deceitful talk and falsehood). Let the supreme Brahman protect me. Let the supreme Brahman protect my teacher. Let all the 3 types of torments that afflict me be calmed down. [The so-called 3 Traitaps are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace.

*__*__*__*

‘Finally brothers, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is admirable —if anything is excellent or praise worthy —think about such things’ —Jesus Christ

Appendix no. 5
Cosmic Naad & Om
(नाद एवं ओम ॐ)

In the beginning was the Word, and Word was with God, and the Word was God, the same was in the beginning with God (Bible, Gospel of St. John, 1/1-2); and the Word was made flesh and dwelt amongst us (Gospel of St. John 1/14); 'That was the true light, which lighteth everyman that cometh into the world' (St. John, 1/9).

'I am the first and the last; the beginning and the end' (Bible, Revelation, 22/13). 'Ishvar is the Atma as seen and/or grasped by the mind. His highest name is OM. So repeat it, meditate on it and think of all its wonderful nature and attributes. Repeating the OM continually is the only true worship. It is not a word, it is God himself' — Swami Vivekanand (The Complete Works of Sw. Vivekanand, 9 vols, 7/62).

The word '**Naad**' literally means 'a song, a noise, music, a cry'. The creation came into being with 5 basic elements as its building blocks— sound, wind, fire, water and earth. Of these, sound was the most subtle and sublime, and therefore it was the nearest analogue to the entity that initiated the process of creation in the first place. It was given the name 'Pranav' which was deemed to be synonymous with 'Brahma', and it represented the cosmic conscious factor or energy field which was also known as the Soul of the cosmos. Hence, the first revelation of the cosmic consciousness was 'sound', and this sound was called 'Naad'.

Out of the 5 basic elements, the sound is the only one which first appeared and was a manifestation of life. The rest subsequently appeared and became gross by increasing order of grossness. Since sound travels in waves, it produced a rhythmic, wave-like movement in ether and it was called the 'wind' which helped to propagate the sound. The waves of sound either collided with each other or rode one on the top of the other to produce a wide spectrum of sound, some of high and some of low frequencies. Hence, 'Naad' is perceived in various ways depending upon the caliber of the sensory receptor organs and the mental development of the seeker. 'Naad' covered all frequencies of sound—ultra high, very high, low and very low etc.. As a result, some sound was audible and some not just like we can hear someone speaking but cannot hear the electromagnetic radio waves which surround us everywhere.

This 'Naad' can be physically perceived in various modes— (i) as the resonating sound of a gong hit by a hammer, (ii) as a distant roar of the ocean, (iii) the rustling sound of a rattle snake, (iv) as the trundling sound of a train, and (v) as the playing of various musical instruments, either separately or in conjunction with each other. In some cases it is simply a consistent and persistent roar of an ocean, in others that sound is a resonance

like that of a tinkling anklet or different musical notes of various notes and tunes.

The 'Naad Bindu Upanishad' (Chapter no. 3) describes the hearing of a distant roar by closing the ears with fingers, and it goes on to say that an ascetic seeker (Yogi) can, with practice, fine-tune his sensory perceptions to filter this vague sound and decipher the different wavelengths or frequencies of that somber and composite sound to hear the 'divine music being played with umpteen number of musical instruments playing simultaneously in harmony with each other'.

To understand the importance of 'Naad', let us look at our own-selves. A man is said to be alive as long as he 'breathes' i.e., the vital wind called 'Pran' passes through his body, specially the nostrils. This 'Pran' not only keeps the body 'alive', its manifestation is done by two distinct signs— the beating of the heart and, most important, the passage of wind through the throat/the wind pipe. And this passage produces 'speech' by vibrating against the vocal cords which act like musical instruments. So, metaphorically the Pran 'speaks', the Pran 'vibrates and pulsates' with life in the form of heart beat. The 'sign of life' or vitality in the 'Pran' or the vital wind is the ability and power to produce 'sound', and therefore, at the micro-level of the individual, the faculty of speech is a metaphor of the 'cosmic Naad' which is the faculty of speech of the supreme, transcendental 'Pran' at the macro-level.

The sound waves need a medium to travel. The 'Naad' that pervades the cosmos too needs a medium to travel —and this medium is called 'ether'. It is expressed as 'a gigantic ocean of sound waves'. This 'Naad' or cosmic sound produce vibrations in this ether and therefore it was the first source of 'vibratory energy'. The vibrations themselves produce the 2nd element called the 'wind' while the energy lying latent in these vibrations produces the 'light', the grosser form of which was the third element 'fire'.

As noted above, the vocal cords of our body are like a musical instrument —they play the 'Naad' represented by the 'Pran' or the vital wind passing through these cords and producing what we call 'speech'. The various modes of these vibrations produce 'voice' in its various modes and with its different pitches, tones and tenors.

The 'Naad', therefore, is the connecting link between Brahma and the 'Pran' of the creature. All the myriad powers of creation have their origin in and work through this 'Naad'. The 'Naad' is called 'a flaming sound' in Buddhism, 'a Kalma' in Islam, 'the word' according to Bible (Gospel, St. John, 1/1), 'as Udgat' which mean 'the song of the beyond' by the Upanishad (e.g., Chandogya Upanishad). Brihadarankya Upanishad, 1/2/4 asserts that cosmic creation began with sound.

We can reach the formless from the formed, riding piggy back on the waves of the sound emanating from the vital wind force of the body called 'Pran' and reach the cosmic form of it called the 'Naad'. This 'Naad' is the door-step to Brahma because it is the 1st and the subtlest element which was produced at the time of creation. But unfortunately, this wonderful and fascinating sound cannot normally be heard by us because we are so

overwhelmed by the din of worldly sounds surrounding us from all sides. We remain so engrossed and submerged in the physical world that we don't hear the 'Naad' which is in the realm of the subtle. Once we train ourselves to hear it, we plunge ourselves in the void of inner space present within ourselves. That is why the Hindi word for nerves is 'Naadi' (नाड़ी) —the duct through which the divine cosmic 'Naad' flows inside the body. When the divine and sublime cosmic sound waves are integrated with the nerves present in the body, the natural electromagnetic pull of the cosmos exerts an upward thrust on our vital wind forces trapped inside these nerves and the body, and as a consequence they tend to rise up. This is precisely what is achieved by the practice of various Yoga postures and what is meant by activating the 'Chakras' or the subtle energy centers in the body. Their trapped energy is unleashed and harnessed by the body for upliftment of the 'Pran' or the soul of the creature towards its primary source which is the 'Naad' or the Brahma respectively.

The cosmic 'Naad' is also called 'Anahat' (अनाहत) or a 'soundless sound'. That is, it has a frequency which our ordinary ears can't hear even as we don't hear the broadcast of a radio station or a mobile chatter on a mobile phone unless we have the properly tuned radio or a compatible mobile instrument to capture and decipher those frequencies of the sound wave which are present all around us but cannot be heard without these instruments.

The cosmic 'Naad' is like music played by Brahma. This music is an extension of the supreme consciousness and it is a manifestation of that divine conscious factor. Since sound is the subtlest of the 5 basic elements of creation and is the nearest to divinity, the cosmic music consisting of the 'Naad' is the nearest analogue to Brahma. By being able to hear that 'Naad' in one's own ears and by being able to realise that the 'Naad' is originating as a subtle vibration from his own heart and getting enhanced by the compatible electromagnetic waves generated by his own brain, the Yogi is able to establish a direct link with himself and the supreme Brahma. By a natural corollary, he is able to establish oneness of his own consciousness with the cosmic consciousness because the science of music, or the science which is recognised and defined as music, transcends limitations imposed by the gross body, the physical world and its language. This 'Naad' or the divine music played by the cosmic consciousness is therefore an expression of the Reality that exists beyond doubt but is so subtle and sublime that it requires a finely tuned mind with proper training and acumen to catch its frequencies and give meaning to it.

The various fine tunes and notes of varying hues that are heard by the Yogi during meditation only go to prove that he is no more a layman or an ordinary student of spiritualism, but an erudite, discerning and learned student of advanced metaphysics. He has acquired that mystical power, acumen and knowledge which an expert musician possesses that enables him to discern and distinguish between the different forms of musical sounds emanating from various musical instruments.

It signifies the harmony between the vibrations emanating from the heart as well as the electromagnetic waves from the brain of the creature (the Yogi) with those emanating

from the cosmic world, or the cosmic waves pervading the entire cosmos in the form of the word OM. We all know that sound consists of waves. Just like one catches one particular radio station with proper and correct frequency on his radio, so do the seeker or aspirant reaches his next destination riding piggy back on these vibration and waves emanating from his heart and brain respectively, and subsequently he lands at a spot, or takes birth in the form which matches these vibrations or waves very much like the voice of the speaker at the microphone at the broadcasting centre of the radio station reaches his audience riding upon the sound and electromagnetic waves emanating from the transmitter and being received by the radio receiver.

This explains how and why certain Yogis have that transcendental mystical power to leave their bodies and wonder around in the microscopic spirit form wherever they wish to go and then come back to rejoin their bodies. This also explains how and why a devotee of a particular deity (God) reaches the chosen deity's abode at the time of death to the exclusion of the abode of all other deities. It also explains the phenomenon of rebirth.

Relationship between Naad and OM :- The cosmic sound called 'Naad' was represented by the word OM and its equivalent geometrical symbol ॐ. Hence, ॐ is the monogram of that Naad, and the word OM is the 'Mantra' or word form of it.

The 7 fundamental nodes of Indian classical music— Sa, Re, Ga, Ma, Pa, Dhi, Na— are said to have originated from the basic vibratory modes of the sublime sound of OM in Nature. The Vedic quote— 'Ekoham Bahusyaami'— implies that all the sounds, all the energies, all movements and actions and everything else existing in the universe has originated in the vibrations of the cosmic 'Naad'.

The cosmic 'Naad' was meaningless and unexplainable until the time ancient sages envisioned the word OM to encapsulate the whole gamut of sound—from its beginning in silence till its end in silence. Therefore, OM represented 'Naad' as well, because the latter was a sound, albeit as music or vibration, originating against the background of nothing or silence in the void of the cosmos and will ultimately end in nothing or silence of the cosmos.

Ancient civilisations of the world had different words for this OM— e.g., Tibetans called it 'Hum', Muslims called it 'Amin', the Romans, the Greeks, the Hebrews and the Christians called it 'Amen'. The word Amen means, 'faithful, sure'. The syllables and sound of OM are representative of the cosmic 'Naad'. All speech and thought are derived from the one self-existent sound called OM.

While OM has a 'more philosophical dimension and meaning', the 'Naad', which even an uneducated Yogi can hear on practice, is more like 'a music' which even an uneducated person can hear and enjoy. Whereas erudition, genius and scholarship is required to understand the divine 'word' manifested and known as the Vedas (which were originally spoken words), the 'Naad' needed a fine tuned body to be heard. While the 'word' gives wisdom, the 'Naad' gives bliss to the aspirant/seeker even as knowledge gives enlightenment and the music soothes ruffled nerves. 'Naad' is the musical sound

generated by the cosmic vibration emanating from Brahma that resulted in the manifestation of Nature and the subsequent creation. It is like the ‘vibration of cosmic motor or generator at work’.

Swami Yoganand noted that ‘everything in the universe is composed of energy. The only apparent difference between solids, liquids, gases, sound and light is merely a difference in their vibratory rates. By chanting of the word OM representing the cosmic ‘Naad’, the divine vibration, we can increase the body’s supply of cosmic energy’.

Thorough research works¹ have proved the healing powers of ‘OM chanting and meditating’ on its symbol or syllables. It is said that 12,000 chanting of OM removes all sins (i.e., purifies or cleanses the inner-self and mind) while 12,000 recitations daily for a period of one year can bring realisation of the absolute truth or Brahma. [¹ (i) Indian journal of physiology and pharmacology, 39 (4), pages 418-420; and 42, pages 57-63. (ii) International journal of neuroscience, 76, no. 1-2, page 87-93.]

According to Yoga theory of ‘OM’, the first syllable ‘A’ starts in our chest at the heart (Anahat Chakra), it moves upwards with the sound ‘O’ or ‘U’ in the throat (Vishudha Chakra) and ends with the sound ‘M’ in the head (the Agna and Sahastraar Chakra). Thus, chanting and meditating on OM represents the upwards movement of the energy of the ‘Pran’ (vital wind sustaining life in a creature) along the spine in conjunction with the other wind forces being pushed up through the spine by the activated ‘Kundalini’ lying at the base of it.

There are many meanings behind the Vedic sacred syllables collectively called OM. It is a symbolic representative of the cosmic energy field. George Feuerstein says in his book ‘the Yoga tradition’ that OM is held to be or to express the pulse of the cosmos itself. It is the universal sound, eternally resounding in the universe, which was deemed to be the very origin of the cosmos, the created world’. The symbol ॐ is the geometrical equivalent of its 3 constituent syllables— A, U, M.

According to Vedanta practitioners, the letter ‘A’ symbolises the waking state of consciousness, the letter ‘U’ represents the dream state and the letter ‘M’ the deep-sleep state of consciousness. The entire word OM comprising of these 3 letters symbolises the realisation of the cosmic divinity within oneself, within the individual creature himself. This is in perfect sync with the Upanishadic philosophy that ‘the supreme Brahma resides in the individual; they are one and the same, non-dual and synonymous with each other’. Even the Bible says, ‘*For all the promises of God in him are yea, and in him amen, unto the glory of God by us*’ (2 Corinthians, 1/20).

Saying ‘God is Word’ is giving a tangible and physical form to God, but saying ‘Word is God’ is making him subtle as the sound. Whether or not sound is audible, it is present nonetheless everywhere around us, in this world as well as in the cosmos.

‘Naad’ is also called ‘Adi-Mantra’ or the first syllable that was pronounced by Brahma at the beginning of creation. ‘*In the beginning was the word, and the word was with God, and the word was God, the same was in the beginning with God*’ (Bible,

Gospel St. John, 1/1-2); *'these things saith the 'Amen', the faithful and true witness, the beginning of the creation of God'* (Bible, Revelation, 3/14). The word 'Amen' refers to the Sanskrit counterpart OM. The Chandogya Upanishad asserts, 'Prajapati Brahmaa or the 'Viraat-Purush' mediated for the purpose of creation of 'Lokas'. Due to his severe 'Tapa' (penances and prolonged meditation), the 'Tri-vidya' (the essential and fundamental knowledge of creation represented by the 3 Vedas, the Rig, Yajur and Sam) sprouted in his bosom or mind, and this knowledge enabled him to speak the first three syllables of creation — (i) 'Bhu' (भूः), (ii) 'Bhuvaha' (भुवः), and (iii) 'Swaha' (स्वः). Then Brahmaa reviewed those words and from them were produced their refined counterparts the letters 'A, U, and M'. These 3 letters compositely were called 'Omkar' or the sounds which represented 'Pranav' which is the cosmic 'Naad'. Even as veins and capillaries spread out as a net in a leaf of a plant, the whole spectrum of speech and voice is pervaded by 'Omkar'. Verily, 'Omkar' is everything there is' (Chandogya Upanishad, 2/23/2-3).

In 'Chaturvedo Upanishad' (appendix no. 3 of this book) it is also mentioned that Brahmaa turned his face in the 4 cardinal directions and pronounced the 1st syllables of creation — Bhu, Bhuvaha, Swaha and Janaha. These words crystallised into the Vedas symbolising primary body of knowledge and the various 'Lokas' or worlds.

We have already seen that Brahma, who is represented by the 'Naad' or 'OM' (which is also called 'Pranav'), is eternal and infinite. The Bible says— *'Heaven and earth shall pass away but my worlds shall not pass away'* (Gospel of St. Matthew, 24/35; St. Mark, 13/31; St. Luke, 21/33), *'I am the first and the last, the beginning and the end'* (Revelation, 22/13).

The Maitrayanu Upanishad of Sam Veda says, 'The revelation of the vital wind force of life called 'Pran' or that faculty which has the power to speak and sing, is 'Omkar'. The 'Omkar' is that 'Pran' manifested as speech. The world that was present in the beginning was the progenitor of all that exists' (5/4).

The Mandukya Upanishad of 'Atharva Veda' says, 'OM is the symbol of Brahma (and its emblem is 'ॐ') who is imperishable and eternal. This cosmos is but a revelation of his stupendous and fascinating glory. This whole creation with its 3 dimensions of time — the past, the present and the future — is nothing else but 'Omkar'; anything that is beyond these 3 dimension of time is also 'Omkar' (verse no. 1).

The Bible further says— *'and he had a name written, that no man knew, but he himself; ... and his name is called The Word of God'* (Revelation, 19/12-13); *'Jesus said unto them, verily, verily, I say unto you, Before Abraham was, I am'* (Gospel of St. John, 8/58). The phrases 'I am' and 'his name is called the word of God' and 'the Word was God' are all indicative of the cosmic sound of the 'Naad' which was present in the beginning of creation, was the only companion of Brahma before rest of the creation came into existence, and the word or name given to this sound, that is OM, can be regarded as the symbolic name given to Brahma to identify him from amongst the rest of the creation produced by him.

Taiteriyā Upanishad of Krishna Yajur Veda says, ‘one should contemplate thus — OM is Brahma, OM is the visible world, OM is an image of this world. OM is invoked at the beginning of everything and at the end of it. Brahma is obtained through OM (8).

The word OM is very dear to Brahma. As the name of any person, when called out respectfully, makes him endeared to the caller, calling out OM reverentially immediately draws the attention of Brahma. OM is similar to an image of a God, though it is subtler than a gross image made up of stone or metal. Since OM is a word, it is indicative of life and ‘Pran’ because only those who are alive can speak and breathe. Breath or ‘Pran’ is the visible evidence of life.

Hence, it is the best instrument to invoke the blessing of the supreme, transcendental Lord called Brahma. It is used to start and finish all forms of worship and chanting of Mantras which are divine words or formulas, thereby indicating the ‘completion of the cycle of worship or chanting’. It also metaphorically establishes that ‘everything started out from Brahma, went its due course, and ultimately fell back or submerged in Brahma’. The symbolism is too obvious and glaring to be ignored.

OM is the primary and primordial, sublime and subtle sound of the cosmos. Its audible manifestations are the various letters forming the alphabets which combined themselves in various permutations and combinations to form words, phrases, sentences and paragraphs etc. which form the basis of any language. A deeper meditation upon this OM reveals that it is actually the all-present cosmic ‘Naad’ or cosmic sound. Each of the various strands of sounds present in this ‘Naad’ can be heard distinctly by Yogis (ascetic) who are engrossed in meditation. These sounds of Naad’ resemble the ‘Music’ emanating from various musical instruments (Naadbindu Upanishad of the Rig Veda).

Therefore, whereas OM is the sublime, subtle and un-manifest aspect of sound, which incidentally is the first manifestation of Brahma, its manifest and gross revelation is the speech and voice of a creature. This voice when sung is called ‘the Sam’ or the song of the ancients as encapsulated in the words of the Vedas, specially the Sam Veda. It is said that ‘the essence of speech is the ‘Richa’ (the hymn of the Vedas), the essence of ‘Richa’ is the ‘Sam’ (the song), and the essence of ‘Sam’ is ‘Udgith’ (singing of the song) (Chandogya Upanishad of Sam Veda, 1/1/2).

The word OM is a sound symbol representing the supreme reality called Brahmam. Brahmam is not an object that can be perceived by sense organs, nor can it be comprehended by the mind or a thought that can be reflected upon by the intellect using its discriminatory faculty. It is beyond human comprehension—i.e., it is unknown to human-kind. To understand anything which is unknown, one has to proceed from the known factors. An unknown entity cannot be explained by using other unknown factors. Of all the factors known to man, the subtlest is sound. The realm of the ‘known’ world consists of 5 elements—earth, water, fire, air and space in progressive order of subtlety. Different permutations and combinations of these 5 elements constitute the entire realm of factors known to man, which is called the ‘creation’.

Of the 5 elements, Space is the subtlest, and Sound is the essence of space. Sound is created only in space (for instance, the gap between our palms helps us to clap, but in a piece of wood, there is no space, hence no sound can be created). This sound is the subtlest because it can be perceived by only one sense organ, e.g., ear. It directly impinges on the mind and intellect apparatus. It is considered as the very first manifestation of the supreme truth since the unmanifest truth lies just beyond the manifested world. This being so, sound is the best and the subtlest vehicle to transport one from the 'terrestrial world of the known' to the 'transcendental world of the unknown'.

The question is why OM is selected out of all the sounds known to mankind to represent the supreme Brahman. The reason is that this single word represents the entire phenomenon of sound. It consists of 3 different and distinct sounds—viz. 'A' which is a throat sound, emanating from the root of the tongue; 'U' is created by rolling forward of the muscles of the tongue between the root and the lip of the mouth; and the letter 'M' is the concluding sound produced by closing of the lips. Hence all articulate sounds are aptly represented by the 3 letters A, U, M of the word OM. This word is a coordination of all that is indicative of life because only a living entity can speak, and not a dead entity.

OM represents, therefore, the supreme truth/reality which pervades the 3 states of consciousness—the waker (Viswa), the dreamer (Taijas) and the deep sleeper (Pragna) states of consciousness of the creature in the terrestrial realm of the 'known world' of the creation called microcosm as far as the creature is concerned. The same logic when extended to the cosmos results in OM representing the cosmic waker (Viraat), the cosmic dreamer (Hiranyagarbh) and cosmic deep sleeper (Eswara) aspect of macrocosm.

The silence that follows the sounding of the word OM (i.e., after closure of the lips) is called 'AMTRA-OM'. This silence represents the fourth state of consciousness called Turiya which is all blissful and a transcendental reality. Since sound emanates (A), expands/progresses (U) and collapses/merges (M) back into space—it naturally follows that space existed before the very advent of sound. Hence this fourth state of consciousness represents that 'Turiya state' or the pre-sound and post-sound state of all-pervading space. This silence is bliss, serenity, placidity and tranquility.

The word 'Brahmaand' meaning the universe is visualised in this context as a rising and collapsing of the waves of matter from and into the Brahman. The comprehensive knowledge of scriptures enables us to see, by deep mental reflection, that all objects (or matters, elements) are merely reflexes of forms constituted in one, irrefutable and immutable 'Truth'. And this 'truth' is Brahman of the Upanishads.

But the most astounding thing about the cosmic silence is that it is not inert and inane because it has the capacity to generate or create sound. And anything that 'creates' must have a life infusing capability. Taking a leaf from microbiology, a cell must have a nucleus so the space must also, logically, have a nucleus. This nucleus is the Atma or the soul of the cosmos or, in other words, the macrocosmic soul (Parmatma) of the cosmos

which is the counterpart of the microcosmic soul (Atma) of the Jiva.

If there were no silence, we cannot hear the sound. It is the background of the silence which enables us to hear the sound in the first place. Therefore, the word symbol OM represents the entire gamut of manifest world of plurality as well as the unmanifest world of Reality. OM, the sound, represents the former (manifest) world while the silence represents the latter (unmanifest) world. When this all embracing, all-pervading, blissful internal cosmic silence is reached, the seeker becomes one with the Supreme Reality, a state of God or self realisation.

According to Vedanta, the principle by whose mere presence the intellect thinks, the mind feels, and the body perceives, is the 'Subject', the substratum for all the experiences of the body, mind, and intellect. This principle that lends its light to every being is the divine principle OM, or Atma (the Self) residing inside the creature as microcosm as well as residing in the universe as macrocosm known as Brahma. *'The diversity in objects arises only when they are united in some way. Neither identity nor difference, neither existence nor non-existence of object is possible if they are not linked with one another. The ultimate view is that it is the 'one' which has all powers'* (Vakyapadiya, 3/1/20-22). And that 'one' —whether perceived as the 'Naad' by a Yogi, or as 'OM' by a Upanishadic sage/seer, or known as 'Pranav' or as Brahma' by them — is the ultimate supreme consciousness which is the Soul of the cosmos, the energy that drives everything in this creation.

According to 'Yogchudamani Upanishad' of Sam Veda, verse no. 74, the letter 'A' resides in the eyes of all creatures during the waking state of consciousness, the letter 'U' is in the throat during the dream state of consciousness, and the letter 'M' is in the heart during the deep sleep state of consciousness. The last stage is the composite word OM which represents the 4th state called the 'Turiya' state of consciousness, which is marked by bliss and beatitude.

Verse nos. 75-79 of the same Upanishad says that the gross 'Viraat Vishwa' is a manifestation of the letter 'A', the subtle radiant form called 'Hiranyagarbh' represents the letter 'U', and the casual, attribute-less, enlightened entity symbolises the letter 'M'. The letter 'A' has the natural quality called 'Rajasic' (worldly desires), its colour is red and it represents the creator of the world, Brahmaa. The letter 'U' has the natural quality called 'Satwic' (righteousness, virtuousness and other noble qualities), its colour is white/gray and it represents the sustainer and caretaker of the world called Vishnu (verse no. 75). The letter 'M' has the natural quality called 'Tamsic' (the lowest of the 3 qualities), its colour is dark and it stands for the annihilator of the world called 'Rudra'.

In this way, the origin of Brahmaa, Vishnu and Rudra (Shiva) is deemed to be OM or 'Pranav' which is the cosmic symbol of the Divine Being (Brahmaa). OM is the transcendental and supreme cause for the origin of all that exists, animate or inanimate. The creator of the world, Brahmaa, is deemed to be incorporated and inherently present

in the letter 'A', Vishnu in the letter 'U' (verse no. 76-77), Rudra (Shiva) in the letter 'M'. It is only OM/Pranav that keeps shining gloriously everywhere (or it remains visible, manifested or revealed at all places in myriad forms) in the cosmos. This OM/Pranav is said to be facing upwards (i.e., it is symbolically uplifting) in wise, erudite, sagacious and enlightened persons, while it faces down (i.e., is degrading, degenerating and denigrating) in stupid and ignorant people (verse no. 78).

It is OM/Pranav that is present everywhere, in every direction, in equal intensity and magnitude. A person who realises or understands this as it is, is indeed an expert in the essential knowledge, tenets, teachings and doctrines of all the Vedas. Amongst enlightened and wise seekers/aspirant, this OM/Pranav is irrevocably, consistently, un-hinderingly and uniformly uplifting for the soul (verse no. 79).

So we see in wonder and awe how our ancient 'seers' could 'peep' into the deep recesses of time and space at a time when there were no electronic gadgets, no satellites, no radars, no radios and no x-ray telescopes or spectrometers or sonometers etc.. They simply used their own brain and mind as the radar, their intellect as the computer and radio receiver to catch, comprehend and analyse the subtle sound waves emanating from deep space, a privilege their descendants — we — are denied because of our grossness and indulgence in the artificial world.

The Rig Veda asserts: चत्वारि वाक्परिमिता पदानि तानि विदुः ब्राह्मणा ये मनीषिणः । गुहा त्रीणि निहिता नेगयन्ति तुरीयं वाचो मनुष्या वदन्ति (ऋग्वेद, १/१६४/५) — 'speech is known by the erudite, wise, and scholarly knower of the Vedas to consist of 4 parts. The 1st three of these (the 'Para' — the supreme, transcendental Brahma; the 'Pashyanti' — unformed language, and the 'Madhyama' — mental language) remain un-manifested in the depths of one's being. It is only the 4th that people speak'. (Rig Veda, 1/164/5).

So, in conclusion we can say that neat categorization of 'Naad' or 'OM' is not in accordance with the pluralistic, holistic approach of ancient Indian tradition. Hence, to categorise and define 'Naad' and 'OM' separately will be against that tradition. The above discussion is simply to emphasize that whether the Upanishad talk about the 'Naad' or 'OM' or 'Pranav' or 'Brahma' or 'Brahmaand' (universe/cosmos/world), they ultimately mean and speak of the same thing. The allusions, the allegories, the metaphors, the analogies may be different, but the essence is the same.

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उद्बुध्यध्वं समनसः सस्त्रायः (ऋग्वेद, १०/१०१/१)

Oh those with similar high wisdom, knowledge, erudition and scholarship get up, rise up! (Rig Veda, 10/101/1).

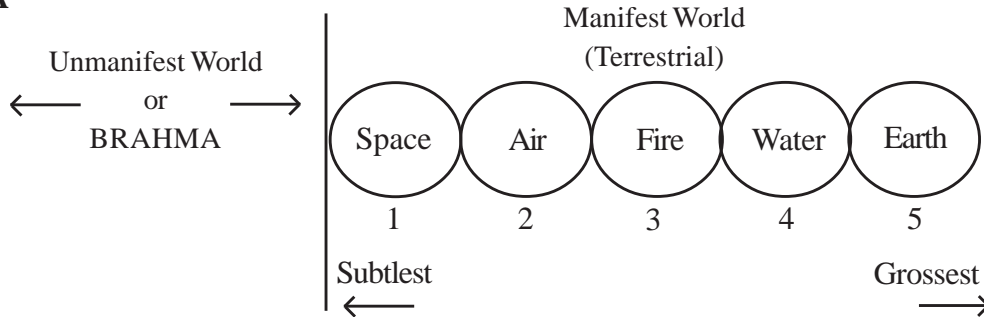
तमेव विदित्वाति मृत्युमेति (यजुर्वेद, ३१/१८)

A man crosses over (the ocean or the hurdle known as) 'death' simply by realising (coming to understand the essence, true nature and reality of) the supreme, transcendental Brahma (Yajur Veda, 31/18).

Relationship between unmanifest Brahma & manifest world

In the beginning was the Word, and Word was with God, and the Word was God, the same was in the beginning with God (Bible, Gospel of St. John, 1/1-2); and the Word was made flesh and dwelt amongst us (Gospel of St. John 1/14).

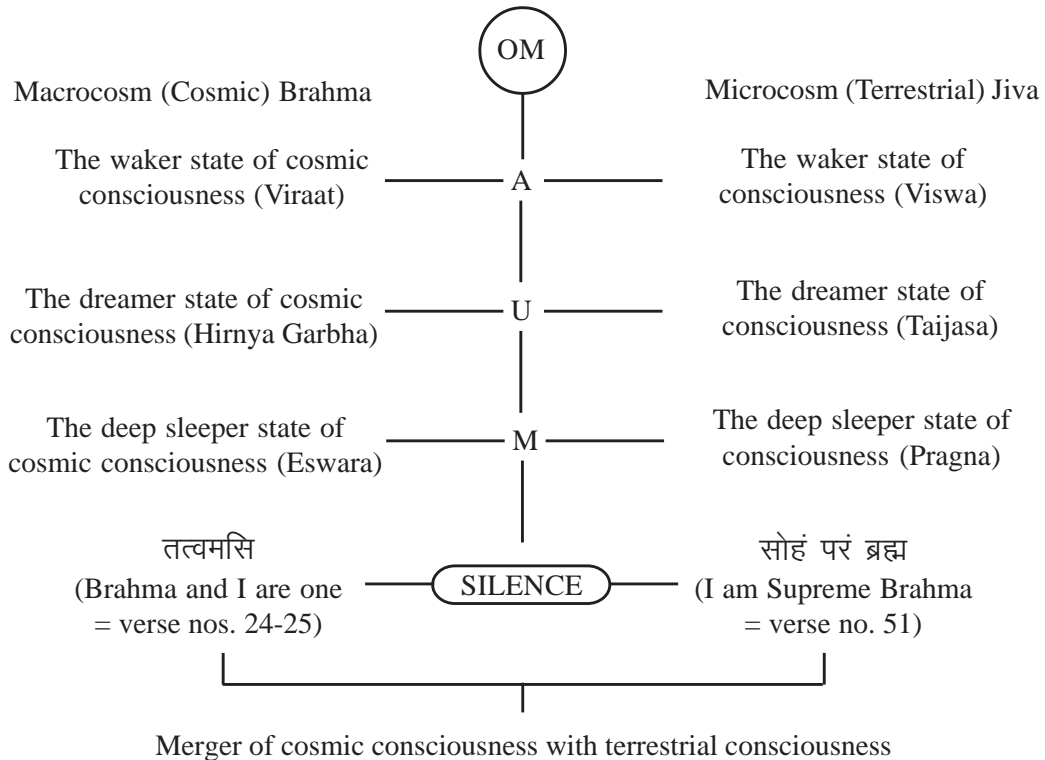
A



Relationship of the word OM with two planes of consciousness

All things were made by him, and without him was not anything made that was made. In him was life, and life was the light of men, and the light shineth in darkness and the darkness comprehended it not (Bible, Gospel of St. John, 1/3-5).

B



Appendix no. 6 Yantra, Tantra & Mantra

(A) Yantra :- An Yantra is an instrument or geometrical device which is used for ritualistic worship using the science of Tantra. The Yantras, such as the 'Sri Yantra' for worship of Shakti or the Goddess representing cosmic energy of creation, were discovered by ancient sages during the Vedic period (roughly 3,000-200 BCE) for spiritual, intellectual and worldly well-being of human kind. We shall see here in brief the rationale behind and the significance of these mystical designs which are geometrically perfect.

Yantras are diagrams or sketches which are tools, devices or implements for mental concentration and meditation. A Mantra is a crystalline form of the specific divine and sublime energy, the Japa (repetition of the Mantra) is the flowing current of this energy while the Yantra is a symbol or monogram or a spectrograph of this source of energy, and Tantra is the science which puts it to use. Yantras are outline sketches of the contours of divine energy fields, much like the graph drawn by an ECG machine measuring heart beat.

The use of Mantra in worship, e.g., in meditation, enables the aspirant to focus the specific currents generated by the group of specific Mantras used in that Yantra. These Mantras act like the cathodes and anodes in an electro-voltaic cell producing electrical energy; the Yantra is the apparatus employed to produce this electric current, as it were.

The word 'Yantra' is derived from 'Yam' and 'Tra'. The word 'Yam' means self-restraint, and 'Tra' means tri. Its implied meaning is — 'the Yantra helps in self control and restraint of the mind, body and the external behaviour of the aspirant vis-a-vis the world, i.e., the trilogy of creation, and this removes sorrows and distresses, gives peace and tranquility as well as success in both the worldly as well as the spiritual pursuits of the aspirant'. The Yantras are symbolically the abodes of Gods for whom they are dedicated, and these Gods represent the divine spiritual powers in its varied manifestations. Each Yantra is specific for a particular God or Goddess even as any scientific instrument is specific for the purpose for which it is created or assembled.

All Mantras have their origin in letters and syllables of any language and they have their original form in the cosmic sound called 'Naad' which is represented by the cryptic symbol OM and its monogram 'ॐ'. Similarly, all the cosmic energy fields present in the cosmos are encrypted in the Yantra which is their monogram similar to 'ॐ' representing 'Naad'.

Structural features of Yantra— In chemistry we learn that organic compounds having complex structures are represented by various letters of the alphabet, such as for example 'C' for carbon, 'H' for hydrogen, 'N' for nitrogen, 'O' for oxygen and so on. The complex structures of a molecule of a compound such as benzene is depicted by joining these letters by bars, lines etc.. In case of Yantras, the same process is involved—

the sketch is the bar and line while the Mantra or seed/root words for various divine sources of energy called their patron Gods are like their chemical counterparts in the form of letters for different atoms of the elements.

A dot ‘.’ in a Yantra symbolises the nucleus of cosmic energy and is the power source of all action and motion. This dot can be extended to form a line, a triangle, a quadrangle, a circle etc.. These indicate various nature, hue, magnitude and frequency of the cosmic energy current emanating in the cosmos and aspired by the aspirant to be harnessed for his use. They are similar to an integrated circuit (IC) drawn to represent an electronic circuit of a computer or any electronic gadget.

The Vedic sages had invented a coding system of symbols, signs, alphabets etc. to represent the various elements of the cosmic energy while designing these instruments. Specific combinations of these cryptic clues were used in different Yantras to serve a specific purpose just like a specific key is used to unlock a particular lock.

In Upanishadic texts which deal with such Yantras, details are provided regarding the placement of the seed/root words, how to use the Yantra, the benefits of worshipping or using it, meditating upon it as well as for concentrated and dedicated use of the Yantra. Even as use of any instrument necessarily requires knowledge of the science that governs the operation of that particular instrument or apparatus, the Yantras would also entail a thorough knowledge of the underline principles in order to make them effective and comprehensible as well as pass the test of rationality or scientific reasoning.

(B) Tantra :- There are 3 dimensions of Tantra — (a) Mantra, (b) Yantra and (c) Tantra. Mantra is pure sound; every sound has an energy wave associated with it which takes a definite form depending upon the frequency, amplitude and other aspects as proved by an oscilloscope. The seed or root words forming the Mantra are the purest forms of sound. The Yantra is the physical forms that sound takes and is depicted in the form of a diagram or sketch having various Mantras like a text book of music. Yantra is an instrument to use the Mantra much like the musical instrument is used for the purpose of transforming the magic of sound to produce a captivating and enchanting music which has a therapeutic value as well.

Tantra is the technique to use the Mantra and the Yantra. Even as technology of electrons helps man to send information across thousands of miles in a second, which information could have otherwise been taken personally by him also after undertaking an arduous journey of months or days on end, the Tantra helps to achieve success in the spiritual realm where the mind cannot physically go; it takes a man beyond his physical capabilities. That is why ancient sages could perform stupendous and seemingly impossible tasks using the various Mantras and Yantras through the technology of the Tantra. Tantra is, therefore, a science in the realm of metaphysics and occult.

(C) Mantra :- While going through the main text of the book, we come across the word Mantra repeatedly. What are they? In a lay-man’s language, as we have seen, Mantras are either a single letter, a syllable or a group of letters or syllables forming a

word, a group of words, even a phrase or a short statement— which we can call a ‘spiritual formulae’. They are a unique and potentially uplifting, energy-charged thought currents. These currents are transformed into words to make them useable and accessible. For the purpose of God-realisation (or realisation of the supreme Brahma), these Mantras are used in meditation repeatedly to help concentrate the mind. These are called Mantras because by proper contemplation on their import, they are able to remove the inner obstacles and facilitate realisation. They are catalysts or mediums for realisation. They help in reaching of the supreme Advaitic ideal of identifying the Atma with the Brahma, the individual self with the universal Self. The Mantras are the vehicles used during Japa (repetition of the holy name of the Lord) also.

But it must be emphasised here that even as any formula— whether in the realm of science or mathematics— is useful only when the student understands its meaning and application, the Mantras too, being spiritual formulas themselves, would be beneficial only when their meaning and import are fully understood. Though, off course, even as learning by rote can enable a student to mug up Chapters of a book to pass an examination without being able to answer one single question based on reasoning on the same subject that he has parroted, so the Mantras do have their impact when repeated blindly, but the benefit is only superficial. It is better than nothing but is not wholesome, they don’t lead to self awakening as such. The Mantras are the vehicle which the aspirant uses to travel from the plane of the world to spiritual plane because Mantras can be repeated even while a person goes on with his daily chores, but his subconscious mind dwells not on the objects of the world but on the objects of the divine. In due course of time, this has a profound psychological impact on the aspirant. Gradually he seems to identity himself more with the divine principles than with the humdrum worldly principles. The seeker/aspirant gradually veers himself away from worldly entanglements and engages himself with spiritual discipline. First it’s external and then it becomes internal. Even as a medicine taken over a long period of time eradicates a disease, the constant repetition of the Mantras tend to scrub his subconscious clean of all negative traits and replace them with divine traits.

The science of various Mantras was derived from the profundity and omnipresence of the primordial sound. The specific structure or configuration of letters and syllables of a Mantra can be regarded as coded compilation of great spiritual doctrines or a cryptic metaphysical formulae of great import; the rhythmic chanting or repeating of which with due diligence, dedication, mental concentration, consistent and persistent pace and practice generates specific energy currents present in the cosmic ether in the form of the cosmic sound.

First let us understand the sonic power of some of the basic vowel sounds used in the scriptures and which form part of Mantras. The various combinations of these vowel sounds have as many special effects and create as many energy sources as are possible by their various permutations and combinations. Each syllable or letter of a Mantra stands for a particular aspect of this energy field, which the scriptures prefer to call ‘God’. The ‘Akshamalikopanishad of Rig Veda’ has bestowed and empowered

each alphabet with divine and spiritual powers and threaded them together in a string called the 'prayer rosary'.

Some of the basic vowel sounds of Sanskrit/Hindi and their effects are enumerated as follows :- (i) A (अ) —Pronouncing this vowel has a direct effect on the heart. The pumping of the heart and the supply of pure blood in the body is supported by this sound. Repeated loud pronunciation at regulated amplitude helps to regulate pure blood supply to the body and keep the heart tuned. It possesses creative powers.

(ii) Aa (आ) —The sound of this vowel effects the chest and upper parts of the lungs. It strengthens ribs, helps clean the digestive canal and energises the mind because to pronounce it, the mouth has to be opened wide, enabling fresh air laden with oxygen to enter the body and oxidise the tissues.

(iii) E and Ee (इ, ई) —Pronunciation of the short and long sound of the 3rd and 4th vowels have a direct effect on the throat, almost like a gargle. It cleanses the upper chamber of the respiratory tract as well as the alimentary canal. It helps to relieve headaches.

(iv) U or Oo (उ, ऊ) —The short and long vowel sound of 'Oo' have direct effect on the organs in the middle and lower part of the body (i.e., abdomen) —e.g., liver, stomach, lower intestine and bowels because abdominal muscles are used to pronounce it. Constipation is relieved by prolonged pronunciation of this vowel sound.

(v) Ae and Aye (ए, ऐ) —These two vowel sounds effect the kidney and the junction of the throat and the respiratory tract. It can relieve renal disease. It softens vocal cords, hence it is useful for those who use the voice much —e.g., teachers, singers, orators etc..

(vi) O and Ao (ओ, औ) —This vowel sound effects the genitals and the central part of the chest.

(vii) Ang (अं) —This is pronounced by opening and closing the throat. The oxygen inhaled when the mouth is open and fresh air is trapped inside the body helps in oxidising the RBC (red blood corpuscles) which, in turn, oxidises the tissue.

(viii) Aha (अः) —The pronunciation of this vowel sound titillates the tongue and the upper part of the palate. It regulates secretions of hormones which in turn regulate the various functions of the body.

Vocal sound and five elements :- Prof. Dobson has hypothesized that the primary speech of the human race must have originated using these vowel sounds. The 'wind' is a medium for propagation of sound. Air controls the type or genre, quality, amplitude and tune of sound— as is evident from a whistle, a flute or a mouth organ. The 'water' is also a medium of propagating sound as is done by marine creatures and some musical instruments using water such as the 'Jal Tarang'. The relation of sound with 'fire' consisting of light and heat as its elementary constituents is evident in the functioning of the tonometer, spectro-meter and thermo-meter. Its subtle effect on the mind is an example of 'heated exchange of words' during an argument. The 'space' element and its relationship with sound are evidenced by music and the cosmic 'Naad'. This has been elaborately explained in appendix no. 5 of this book.

Benjamin Lee Whorf, an American scholar and chemical engineer, researched the psychological aspects of language and published his findings. 'The idea, entirely unfamiliar to the modern world, that nature and language are inwardly akin, was for ages well known to various high culture... In India, one aspect of it has been the idea of the Mantra and of a Mantric art. On the simplest cultural level, a Mantra is merely an incantation of primitive magic, such as the crudest cultures have. In high culture it may have a different, intellectual meaning, dealing with the inner affinity of language and the cosmic order. At a still higher level, it becomes Mantra Yoga. Therein the Mantra becomes a manifold of conscious patterns, contrived to assist the consciousness into the nominal pattern world, whereupon it is 'in the driver's seat'. It can set the human organism to transmit, control and amplify thousand-fold forces which that organism normally transmits only at unobservable low intensities.'

The space or sky is the habitat of the cosmos; even our earth is nothing more than a speck or a grain of sand in this vast cosmos. Since the cosmos is filled with ether, which is completely infused with 'Naad', we are completely drenched by it, completely submerged in it. The ether is a gigantic ocean of sound waves. Sound is also the first source of energy; its combination with light lies at the root of generation of different types of energy currents and particles of matter.

In a more practical term, our body represents that vast cosmos. The space inside the skin made of earth is filled with water, air and fire. When we speak, our vocal cords create the cosmic 'Naad' in its microcosmic form, and we call it speech.

The scriptures affirm that OM, the sublime sound, is the source of all creation which has its base in it. The word OM is said to be the base/foundation and the basis/origin of all Mantras because Mantras consist of letters and syllables, and these are various forms that sound takes. Since sound has its origin in the 'Naad', hence OM is the 'seed or root' of all the Mantras. All syllables, letters, Mantras and words have emanated from the vibrations of the primordial sound called the 'Naad'.

The importance of **Japa** (repetition of holy name or divine letter of the Mantra) is succinctly explained by Swami Vivekanand when he says, 'The inaudible repetition of the Mantra, accompanied with the thinking of its meaning, is called mental repetition and is the highest type of Japa' (Complete Works, 1/190). His Guru, the enlightened Sri Ram Krishna said, 'Japa means silently repeating God's name in solitude. When you chant his holy name with single minded devotion, you can see (visualise) his form and realise him. It is like reaching a piece of timber (e.g., a log of wood) floating in water and attached to the bank with a chain. By holding the chain and moving forward, link by link, you can reach the log. In the same way, by repeating God's holy name, you become absorbed in him and finally realise him' (Gospel of Ram Krishna, 878-9).

Japa of the Mantra has basically 3 forms— audible (with proper pronunciation), inaudible (just by moving of the lips) and mental (without any external sign of repetition). The last is the best way as endorsed by Swami Vivekanand himself as above.

Regarding continual Japa of the Mantra, we must remember what Swami Vivekanand had said, ‘Each deity chosen by the seeker (called his Ishta Devta) has a specific Mantra (even as each man has a specific name; it is like the relevant God’s signature tune). The Mantra is the external word to express the particular ideal that the deity stands for. Constant repetition of the word helps to fix the ideal firmly in the mind’ (Complete Works, 7/63) because ‘as thou thinkest, so art thou’ (Complete Works, 6/90— a reference to Buddha’s Sermon on the Mount).

The benefit of constant Japa of Mantras can also be explained as follows— the consciousness of a man exists in 3 states, viz, the waking state, the dreaming state and the deep sleep state. During the waking state, the conscious is so engrossed in performing the functions of perceptions and feelings linked with the gross body that it remains bogged down in the narrow domain of physical experiences. But when this conscious is trained to do another task simultaneously with this routine function of worldly perceptions and feelings, it can perform this new task easily with due practice. For example, it is possible for a man to train his mind to do routine, monotonous task without making an error while listening to music. On the contrary, this additional task makes his routine activities less tiring and boring because the consciousness gets detached from the usual experiences of the physical body and become relatively free for some time to focus on the other task at hand—which is listening to music or repeating the Mantra, which in their turn have a soothing effect on the tired nerves. Now, this repetition forms the background record of the subconscious or the memory bank of the mind. So, when the consciousness is in the second state of existence, that is the dreaming state, it dreams of those subjects which have been stored in its memory bank—the various inputs from the world as well as the constant psychological impact of the Mantras. The effect is obvious— the dreams become influenced by the latter influences. Finally, in the third state of deep sleep when neither the external stimuli nor the activity of the mind affect the consciousness, it (consciousness) can enjoy the sub conscious without any restraint. It is here that the Mantras, positive thinking, good or bad thoughts etc. come into play.

It is like the activation of the inner mind (sub conscious) of the man. And this is why it is emphasised that the Mantras have effect only when their meaning and import are understood because when this inner mind is activated, it comes in direct contact with the consciousness. The more erudite and classified the sub conscious, the more elevated the inner-self becomes. Just like the personality of a man is effected by, inter alia, his surroundings and circumstances, this inner-self is also enhanced or degraded in stature due to this sub conscious. Mantras, with their meanings understood (and stored in the sub conscious), uplift this inner-self of the creature. The creature becomes more spiritual and divine because it is guided by the ‘inner mind’ to identify itself more closely with the pure and divine Spirit (Atma/soul) in him. This Spirit is the emperor of the whole set up— it is pure consciousness, an entity that is the reporting authority for the sub conscious.

Chanting of Mantras is like caressing —gentle but intense —of the heart and the

mind. When one chants softly, one's emotions become more gentle and soft, refined and elevated. Chanting or doing Japa of Mantras help to subdue or calm agitations of the mind and control it. It acts as a balm over ruffled nerves of the mind.

There is another school of thought that says that Mantras need not have a meaning, need not be understood to be effective. According to this line of thought, Mantras resemble the cosmic sound, which according to the scriptures, was the origin of the whole cosmos. These Mantras incorporate certain sound codes that could generate specific energies because sound waves have energy. That is why different Mantras are prescribed for different uses because the specific energy needed to deal with a given set of problems will be generated by a given set of syllables producing a given set of sound waves or sonic codes.

In mythological lore, the ancient sages heard these syllables which represented the cosmic sound called 'Naad' in their inner-self in a state of trance. That is why most of the Mantras are called 'Srutis'— things that were heard and not consciously created as meaningful words. They were, in effect, a compilation of sound-elements heard or conceptualised by intuition.

Sir John Woodroffe, in his book 'The garland of letters' describes the origin of Mantras as follows— 'The Mantras are sonic patterns which represent in themselves and in all their variations all the possibilities of articulate speech in all languages'.

Components of Mantras :- The Mantras consists of (i) Vowels which are continuous sounds and (ii) Consonants which are interruptions of those sounds. The consonants cannot be pronounced without the vowels. As we know, sound travels in waves, and when similar waves of the same frequency overlap each other, they gain tremendous strength and are magnified. The super imposition of compatible waves or vibration have profound effect, and that is why chanting of the Mantras in chorus as done in Kirtan or recitation of Mantras during ancient fire sacrifices creates specific sound vibrations which can dispel negative energy and have great impact on the environment.

The five components of Mantra are the following :- (i) Rishi, (ii) Chanda, (iii) Devta (God), (iv) Bija (root) and (v) Tatva (essence, gist). The first component (Rishi) contains the name of the sage/seer who had discovered, compiled and mastered that particular Mantra and was therefore an authority of that field. The second component (Chanda) indicates the rhythmic composition for the pronunciation of the Mantra. This component creates the physical sound or the sonic energy which empowers the Mantra with physical potent and substantiative effect. The third component (Devata or the chosen deity) is the specific God-head that is aimed to be worshipped and realised with that Mantra. In other words, it is the bull's eye at which the energised arrow is being targeted. The God, in this context, can be defined as the specific cosmic field at which the frequency generated by the chanting (Japa) of a particular Mantra is directed even as specific broadcasting radio station use specific frequencies targeted to a particular area of the globe or a satellite in space. It is a very scientific concept. That is why if we wish to worship, say, Sri Ram, then we have to use Mantras dedicated to him alone. The fourth component (Bija-root) indicates the origin

of the Mantra. It is a group of those syllables that contain, in compact coded form, the essence or gist of the Mantra, and thereby it implies the existence of latent energy or power in that Mantra. The fifth component (Tatva-essence) indicates the inherent potential powers and prowess of the Mantra, the purpose for which it should be used, and is like the meaning of a formula without which it can't be wisely used.

The chanting of the Mantras during ritual ceremonies is in a group following a specific rhythm while during individual repetition (Japa) it can be a simple murmur or done in absolute silence where the Mantra is repeated in the mind. The constant and persistent chanting and repeating of the Mantra produces a continuous stream of sound waves. Continuous Japa will create a halo of energy around the aspirant. Modern research of sound energy— especially ultrasonic— has proved that vibration at a high frequency can produce enormous amount of energy that can convert the surrounding material into vapour and ash almost instantaneously. The sound generated by the Mantras are originally subtler in level than the ultrasound, but the brain's electrical energy and strength of concentration can amplify the frequency of sound waves to beyond the limits of ultrasound. That is why ancient sages could turn to ashes anyone and anything by chanting a set of Mantras if they wished to do so. Ample examples are available in ancient texts where kings and Gods feared the wrath of sages and seers just for this reason.

Like electromagnetic waves can be captured by an appropriate instrument, e.g., radar or a dish, the sound wave energy can also be captured by the body, and the instrument here are the ear and the skin. There are many instances where creatures of the animal kingdom can receive sound impulses through their skin (e.g., snakes, earthworms). Similarly, the Mantras create a particular set of sonic wave energy that can alter the behavioural patterns of the reception centers of the objects which are targeted by the Mantras. No wonder that ancient sages used to chant Mantra for rainfall, for good harvest, for the general well-being of the society, to cast off diseases because the germs causing the diseases were either rendered ineffective or killed (e.g., in today's world, there are electronic mosquito and insect repelling electronic devices that emit ultra sonic sounds which stupefies the insect or the mosquito and it either flies off or drops dead).

In the spiritual realm, therefore, the Mantras act like radio frequencies and help the creature to establish its link with the cosmic energy field which we call 'God' and communicate with it. By extension, this one way communication established by the Mantra can be upgraded to a two way communication between the God and the creature by the means of Dhyan so that the seeker/aspirant can communicate with his chosen God.

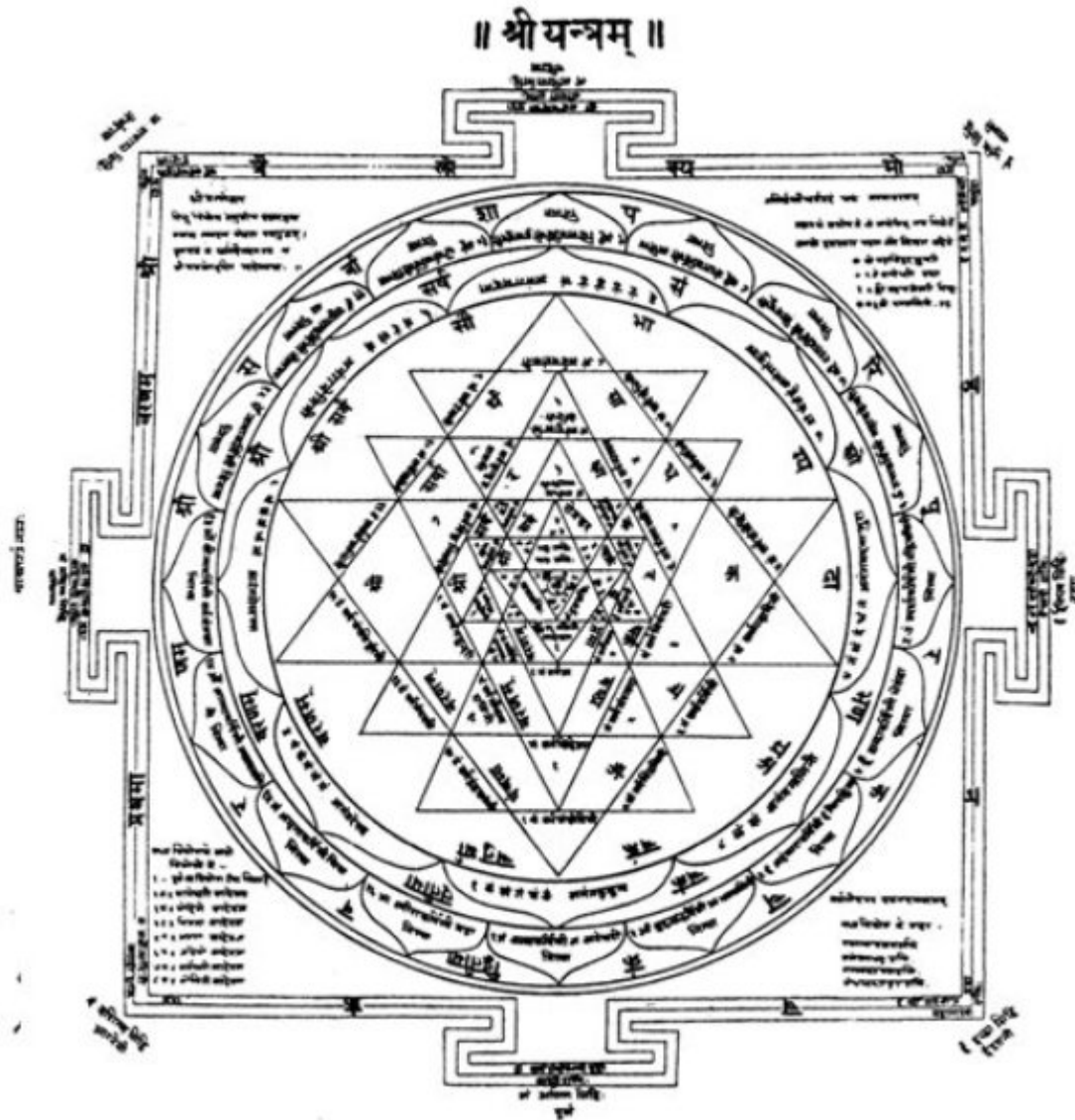
The practice of repetition is popular because you can recite even though you can't read the text, you can repeat and recite even if your body can't endure the physical demands of meditation and rigors of spiritual practices, you can repeat and recite Mantras even while walking, breathing, cooking, waiting in a queue etc.. You can recite even amid the din of the mundane world. What is required here is firm faith, conviction and determi-

nation. The good medicine imbibed will have its effects notwithstanding your literacy or ignorance in the intricate details of the medical book, as it were.

To conclude we may say that all these concepts are inter-dependent. All have to work in sync with each other to help the creature realise its may aim in life which, spiritually speaking, is the end of the cycle of birth and death, and of the final liberation from this world and merger with the parent source from where the soul of the creature originally originated from—the Brahman, the universal spirit, the ultimate reality and the absolute truth.

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The 'Sri Yantra' used for worship of divine Goddess



Appendix no. 7

Chakras & Naadis in the Body

The various chakras of the body symbolise the subtle energy centers or circles located in various parts of the body.

(A) Location and shape of the Chakras :- (i) 'Bhug' or 'Brahma Chakra' is triangular in shape and represents the female genital organ.

(ii) The 'Kanda' (literally meaning the root like structure, a tuber root, e.g., radish) is located 12" above the opening of the anus, has a diameter of 4", is cylindrical in shape, about 12 fingers long and covered by a jelly-like soft membrane.

(iii) The 'Mooladhar Chakra' is located above the anus in the hip region—called the pelvic plexus.

(iv) The 'Swadhisthan Chakra' is located above the groins of males and the Bhug area of females. It has a 5-headed male phallus like a sprouting seed and its counterpart in the female is the clitoris—it is called Hypogastric plexus.

The Chakras 1-4 are related to the sexual reproduction cycle marking the creation of the world. Hence are called 'Kaam' (lust, passion, desire), and are associated with the fire element.

(v) The 'Kundalini' is located at the base of the spine between the navel and Swadhisthan Chakra in the upper part of the Moolkand, and it is coil shaped having 8 loops. Its one end blocks the entrance to the Sushumna nerve (Naadi) rising from the base of the spine and going right up to the head. Therefore, we conclude that Kundalini lies dormant at the base of the spine.

(vi) The 'Manipur Chakra' is located in the navel area, is shaped like a gem and is surrounded by the network of Naadis (nerves) called solar plexus. It is also near the site of the Sun energy located between the navel and heart.

(vii) The 'Anahat Chakra' is located in the chest around the heart area and it is shaped like a swan looking downwards. It is also assumed to be like a 8-petal lotus facing down. It is called cardiac plexus.

(viii) The 'Vishuddha Chakra/Kanth Chakra' is located in the throat. To the left of it passes the Eda nerve representing the moon, to its right goes the Pingla nerve representing the sun, and in the center is the Sushumna nerve through which the Kundalini energy rises up from the base of the spine to the skull. It is called pharyngeal plexus.

(ix) The 'Talu Chakra' also called Rajdant. It is the route to the 10th door of Brahma. It is located in the palate (back of the mouth)

(x) The 'Agya Chakra or Bhru Chakra' is located between the eyebrows and root of the nose. It is also called the third eye of enlightenment and wisdom.

(xi) The 'Brahma Rahandra Chakra or Sahasrar Chakra' is located in the fore-

head and has the form of a 1000-petal lotus.

(xii) The 'Vyom Chakra' is symbolic of the sky and it is shaped like a 10-petal lotus located at the top of the head.

(B) The colours of the Chakras :- (i) The Mooladhar Chakra has the Red colour.

(ii) The 'Swadhisthan Chakra' has the Orange colour.

(iii) The 'Manipur Chakra' has the Yellow colour. (A combination of Red and Green)

(iv) The 'Anahat Chakra' has the Green colour.

(v) The 'Vishuddha Chakra or Kantha Chakra' and the 'Taluka Chakra' both have the Blue colour.

(vi) The 'Bhru Chakra or Agya Chakra' has the Indigo colour.

(vii) The 'Brahma Randhra Chakra' has light Blue colour.

(viii) The 'Sasarar or Vyom Chakra' has the Violet colour.

The Chakras, as the name suggests, are the subtle 'whirling wheels of stupendous divine energy' in the body. The Chakras are located along the spinal cord from its base to the top of the head. These Chakras manage the body's energy system. They receive, assimilate and distribute the energy throughout the body and the spinal nerve system.

Malfunctioning Chakras have a negative impact on the body; they restrict or block the movement of vital energies and winds inside the body. The different ways to keep these Chakras in fine-tuned condition are—meditation, Yoga exercises, various postures, chanting of Mantras etc.. The properly functioning Chakras keep the endocrine glands functioning properly so that the hormones can regulate the proper functioning of the body. The immune system of the body is activated, diseases are naturally fought and detoxification process speeded up in the body. A sketch depicting the Chakras is appended to this appendix.

(C) Distribution of important Nerves in the body :- There are a total of fourteen important nerves in the body according to 'Jabal Darshan Upanishad' of Sam Veda, Canto 4, verse no. 13-22. The 'Alambusa' and 'Vishwodhara' nerves pass through the Kanda situated in the area of the navel while the rest pass through the spinal cord.

The distribution of other nerves is as follows—(a) The 'Kuhu' nerve goes up to the right nostril. (b) The 'Eda' nerve goes up to the left nostril. (c) The 'Yashswini' nerve goes up to the big toe of left leg. (d) The 'Pusa' nerve goes up behind the Pingla Naadi to the right eye and turns to the left. (e) The 'Payaswani' goes to the right ear. (f) The 'Saraswati' nerve goes up to the tongue. (g) The 'Hastjihwaha' nerve goes up to the left big toe of the foot. (h) The 'Shankhini' goes to the left ear. (i) The 'Gandhari' goes to the left eye. A sketch depicting the approximate location of the Naadis is appended to this appendix.

The Kundalini theory :- According to this theory, the energy centre of a man is in the shape of a coil having 8-loops, called Kundalini, located at the base of the spine. Every person has this Kundalini lying in a dormant state. When this energy centre is awakened, the man is able to experience total fulfillment and attain oneness with divinity. This energy centre can be activated by incessant Japa and Meditation.

There are 3 dimensions of space— the physical space ‘Mahakasha’ (the plane where the planets and stars exist), the mind-intellect space called the ‘Chittakash’ (the plane where the creature thinks and imagines) and the knowledge space called ‘Chidakash’ (where the supreme and infinite knowledge resides). The word ‘Akash’ means space, limitless, boundless sky whereas ‘Maha’ means great, ‘Chitta’ means mind, and ‘Chidda’ means eternal enlightenment.

The Kundalini theory of Yoga states that there are 3 very narrow channels running through the backbone (spine) from bottom to head. The left channel is called ‘Ida’, the right channel is called ‘Pingla’ and the central channel is called ‘Sushama’. When we are physically and mentally active, our energy passes through ‘Pingala’ channel and the breath passes strongly through right nostril. When the body and the mind are resting, the energy passes through ‘Ida’ channel and the breath through the left nostril. The 3rd channel, the ‘Sushama’, is usually closed at its lower end. It can be made to open through intense spiritual practices such as Japa and meditation. When opened, the energy of the Kundalini passes (ascends) through the ‘Sushama’ channel and rises up towards the brain. When this happens, the aspirant gets access to the knowledge space (Chiddakash). Ultimately, when this energy reaches the highest point in the channel, a point called ‘Sahasrara’, the man is able to experience bliss and ecstasy associated with the ultimate experience of the truth called God. This is ‘God realisation’ in terms of Yoga. But the vehicle to do this is Japa of the divine Mantra and meditation with the help of deep contemplation.

The ‘Fire’ required to heat and activate the ‘Apan wind’ and push it upwards comes from the ‘Sun Chakra’ located between the navel and heart. It is done by ‘Surya Pranayam’. During this meditative process, it is imagined that flames are flaring up from the sun residing in the region of the navel, and these flames are heating the ‘Sushumna’ nerve, also called the ‘Brahma’s door’, the lungs, the heart, the throat etc., all of which have the vital airs in them. By heating the lower end of the ‘Sushumna’ nerve alongside the heating of the ‘Kundalini’ and the ‘Apan wind’, the opening of this nerve is unclogged and the subtle energy trapped inside the coiled ‘Kundalini’ is released and pushed up by the ‘Apan wind’ into the spinal cord, rising right up to the head, mixing with all other winds en-route, collecting all their impurities with it much like the hot air rising above the chimney of a furnace in a factory. It is also like the hot wind rising up from the surface of the earth and developing into a whirl-wind which takes along with it dust particles, leaves, twigs et. al. This polluted wind is finally exhaled through the right nostril. The rising of the ‘Kundalini’ is similar to the rising of mercury in a thermometer. When the bulb is heated, the mercury shoots up.

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‘The aim of art is to represent not the outward appearance of thing but their inward significance.’ —Aristotle

Truth is obtained by faith and conviction, which in turn is obtained by the grace of the Lord; grace is obtained by consecration, and the latter is obtained by sincere self-dedication. —Yajur Veda, 19/30

Chakras/subtle energy centers in the body
 (Based on Saubhagya Laxmi Upanishad of Rig Veda, Canto 3)

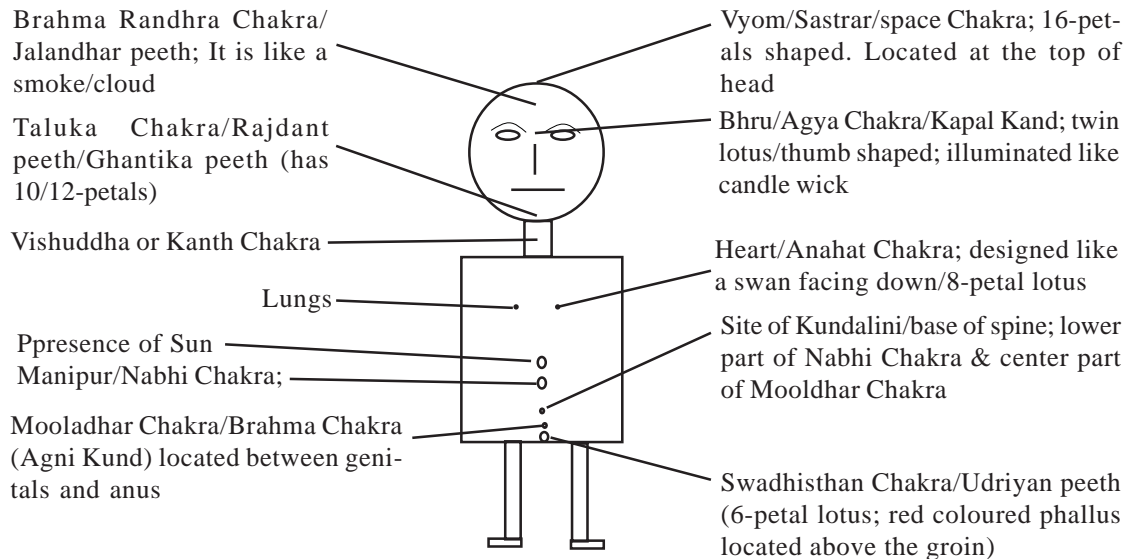


Fig (1)

Naadis/Nerves in the body
 (Based on Jabal Darshan Upanishad of Sam Veda, Canto 4, verse 13-17)

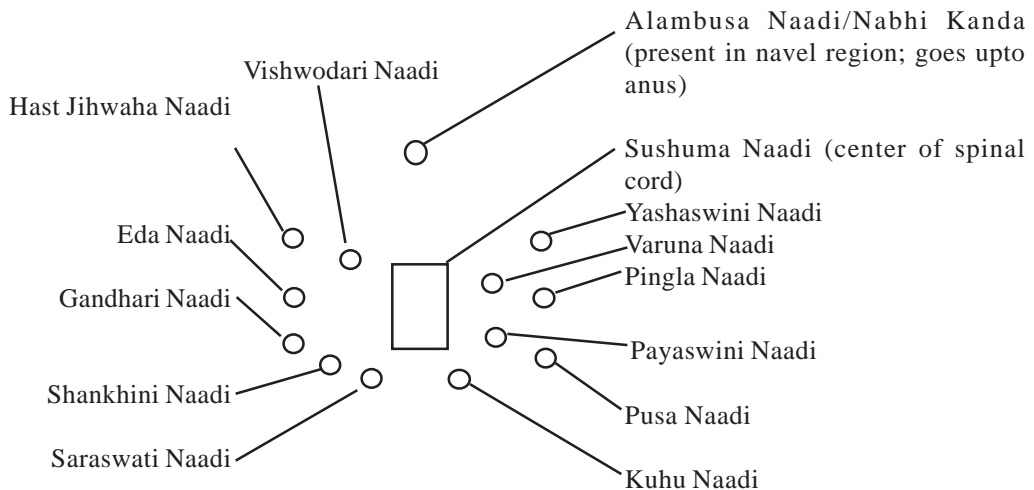


Fig (2)

(T.S. of Spinal Cord Region at the lower end)

Appendix no. 8

Various Upanishadic/Vedantic Concepts Appearing in Text

‘And there are diversities of operation, but it is the same God which worketh all in all; but all those worketh that one and the self same spirit, dividing to everyman severally as he will; for by one spirit are we all baptised into one body, whether we be Jews or Gentiles, whether we bond or free, and have been all made to drink into one spirit’ (Bible, Corinthians, 1/12/6, 11, 13). ‘Wisdom is good with an inheritance and profitable to those who see the sun... but the excellence of knowledge is that wisdom gives life to those who have it’ (Bible, Ecclesiastes, 6/11-12). ‘Wisdom strengthens the wise more than ten rulers of the city’ (Bible, Ecclesiastes, 6/19).

‘I cannot teach anybody anything; I can only make them think’ —Socrates.

‘For I do nothing but go about persuading you all, old and young alike, not to take thought for your persons or your properties, but first and chiefly to care about the greatest improvements of the soul’ —Plato

The self never undergoes change; the intellect never possesses consciousness. But when a man sees this world, he is deluded into thinking, ‘I am the seer, I am the knower’. Mistaking one’s self for the individual entity (the Gross and subtle body) is like the rope being mistaken for a snake. Thus, one is overcome with fear. If one knows oneself not as the individual but as the supreme Self, one becomes free from fear.’ —Adi Shankaracharya

‘There is neither creation nor destruction, neither destiny nor free will, neither path nor achievement. This is the final truth’ —Sri Ramana Maharshi

In this appendix we shall acquaint ourselves with some basic concepts appearing in the Upanishads in a very simple, layman’s language without going into complex metaphysics. The words Atma, various sheaths/veils enveloping it, the micro and macrocosm, the 4 states of existence, the 3 ‘Gunas’, the ‘Vasanas’ and ‘Vrittis’ of a creature and how they effect its personality, the concept of Samadhi, the mental state of flux etc. have been described in brief aided by explanatory charts and diagrams.

Atma and the five sheath/veils surrounding it :- This is the pure-self, the pure consciousness which is a microscopic reflection of the vast macrocosmic Soul of the cosmos called Brahma. The Atma provides life or consciousness to the inert layers of matter consisting of the 5 elements of air, water, space, fire and earth which crystalise to form the five coverings or sheaths around the pure Atma, and together (the Atma and the five sheaths) they create what we call the ‘living being’, whether plant, animal or humans.

The Panch Kosha :- Or the five sheaths covering or enveloping the Atma are as

follows—(i) The food sheath; (ii) the vital air sheath; (iii) the mental sheath; (iv) the intellectual sheath; (v) and the bliss sheath.

The Food Sheath :- Is the physical body and derives its name because it is nourished by the food eaten by the creature. It consists of 5 organs of perception (eyes, ears, tongue, nose, skin) and 5 organs of action (hands, legs, mouth, genitals, anus).

The Vital Air Sheath :- Is the five-fold faculties of perception (seeing, hearing, smelling, tasting, touching), excretion (faeces, urine, sperm, sputum, sweat etc.), digestion (stomach, intestine, liver, pancreas, gall bladder, appendix), circulation (blood stream, artery, vein, capillary, heart) and thinking (the power to entertain, absorb and assimilate new information and thought).

The Mental Sheath :- It consists of the equipment which receives external stimuli through the sense organs and links it to the organs of action. Integrated response of body to the stimuli is done through the mind sheath. It is a continuous flow of thoughts. Because the mind is characterised by being in a state of flux, the mind (mental sheath), which is like a clerk, receives information (as stimuli) from the organs of perception and dispatches them to either the organs of action or the intellect when certain situations demand intelligent thinking and discrimination. Therefore, the mental sheath controls the vital air sheath and the food sheath.

The Intellect Sheath :- It acts as a controlling mechanism over the mind; It regulates, filters and modifies the response to the various stimuli. It has the discriminatory power which the mind, left alone to itself, lacks.

The intellect sheath is the chief of the whole setup—in fact it controls the mind sheath, and through it, the functioning of the creature. It is the task master that directs the reckless horde of school boys running amok hither and thither, as it were. Those boys who obey this teacher become civilised and educated while the rest of the bunch remain buffoons or ruffians. The intellect can distinguish between the good and the bad, which the mental sheath cannot. The intellect can see beyond the realm of the known while the mind cannot. The intellect sheath is the spring board for all ideas and ideologies. The intellect helps to stabilise and channelise the mind even as the dam controls the river and harnesses its immense energy to produce powerful electricity.

These two sheaths—the mind and the intellect—are called the subtle sheaths or bodies. They have no physical structure in conventional terms like the gross or physical body called the food sheath or Anna Maya Kosh (consisting of the organs of perception and organs of action) as well as the air sheath (called the Pran Maya Kosh) of the creature. This subtle sheath has only functional aspect. The mental and intellect sheaths are like softwares of a computer vis-a-vis the food and vital sheaths which resemble the hardware paraphernalia of the entire system.

The Bliss Sheath :- Is the innermost sheath surrounding the Atma/the soul. It consists of ‘inherent tendencies’ or ‘Vasanas’ and ‘Vrittis’ before they are manifested into

thoughts or actions. The intellect, mind etc. perform under the guidance and control of the bliss sheath. It is so-called because an individual experiences relative bliss, happiness, joy, contentedness, peace and tranquility when he is associated with it.

In the waking and dream states, a man experiences constant agitation of the mind, but once he reaches the realm of deep sleep state (bliss sheaths), he feels undisturbed, tranquil, peaceful and full of bliss. All agitations cease here. It is a relative experience vis-a-vis the other sheaths. This sheath is also called the Casual Body of the creature.

The 5 sheaths are all inane, inert, inactive and constitute of matter. This together form the personality of the Jiva. He is conscious of all that his happening around him but these 5 sheaths are inert themselves. So, naturally, there must be something distinct and separate from these sheaths that lends the Jiva the so-called life or consciousness. That factor which lends life or consciousness to the Jiva is called Atma, pure consciousness or the pure self of the creature. It is also the true identity or self of the Jiva.

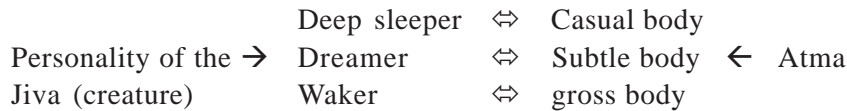


Diagram showing interaction between the Jiva and the Atma.

The States of Existence :- The Atma (soul) has 4 states of existence in a creature—the waking state, the dream state, the deep sleep state and the Turiya state of existence or consciousness. During the ‘waking state’, the Atma acts through the gross body (the physical body) of a man in its interaction with the outside world. During the ‘dream state of existence’, the Atma withdraws from the gross body and limits its interaction to the subtle body (the mind-intellect complex). During the ‘deep sleep state of existence’, the Atma withdraws itself into the casual body consisting of ‘Vasanas’ (inherent passions and desires) and ‘Vrittis’ (inherent tendencies and inclinations). But the pure consciousness, when it plunges within itself, that is, inside the casual body called the bliss sheath, it attains absolute bliss. This is called the 4th state called ‘Turiya state of existence’, and it is obtained by ascetics during Samadhi (a trance like state) when all the 3 sheaths covering the soul—food/air, mind/intellect and bliss—are removed. With the removal of these various sheaths, the Atma/soul of the individual (which is pure microcosmic consciousness) merges itself with the vast space around it (called the macrocosmic consciousness) because all separating sheaths have been done away with.

To explain the above concept, we may take the help of diagram and illustration:—

Man = Pure consciousness or Atma + Casual body (Vasanas)

+ Subtle body (mind-intellect) + Gross body (sense organs)

The body-mind-intellect are inane and inert. The live factor is the pure consciousness or Atma. This pure consciousness functions through its association with the casual body, the subtle body and the gross body, or in other words, the deep sleeper, the dreamer and the waker state of consciousness.

Upanishads of the Rig Veda

	Body	(Consisting of)	Called the	
	Gross body (sense organs)	⇔	Waker	
Man →	Subtle body (mind-intellect)	⇔	Dreamer	← Atma (pure-
	Casual body (Vasanas)	⇔	Deep sleeper	consciousness)

This combination of ‘waker-dreamer-deep sleeper’ states of consciousness of a man is called **Microcosm**. The pure consciousness has its independent existence from the above 3 states, and this independence is called the 4th state of consciousness called the ‘Turiya state’ or the blissful state of consciousness (चिदानन्द) which has the bliss sheath as its external boundary.

This **Microcosm** is the same as the **Macrocosm** in the larger scheme or scale of things, just like a single molecule of water with the formulae H_2O is the same whether in a cup or spoon and the vast, fathomless ocean. Here, the microcosm refers to the individual creature/Jiva/man and the macrocosm refers to the Virrat/Lord God/Nature.

Now, as has been explained in the foregoing discussion, it is relatively easy to control the subtle and the gross bodies through acquisition of truthful knowledge, wisdom and enlightenment. The greatest problem arises with the casual body consisting of Vrittis and Vasanas (passions and desires; inherent tendencies and inclinations). This can be solved by integrating the objective mind (the ‘mind’) and the subjective mind (the ‘intellect’). When both are integrated, then the creature reacts in a healthy manner. When actions are controlled by the wisened intellect, the inherent tendencies of the creature fail to exert their influence on it and they gradually vanish (i.e., removed or catherised). This results in the seeker merging his Microcosm with the Macrocosm.

According to Upanishadic sages/seers, ‘Life’ can be understood to be a series of experiences and that any definition of life should necessarily accept our moment-to-moment experiences as the units of life. The sages/seers further understood that an experience is not possible without three fundamental factors—the experiencer, the object of experience, and the relationship between the two, the experiencing. The experiencer is the subject who gains experiences of the world through the instruments of experience, namely, the body, mind, and intellect. Everyone gains experiences of three different worlds through these three different equipments viz.— through the body, the world of objects; through the mind, the world of feelings; and through the intellect, the world of ideas.

If a person experiences the world of objects through his body, then he should be different from his body. If he experiences the world of feelings through his mind, then he, the experiencer, cannot be the mind. Again, if he gains experiences of the world of ideas through the intellect, he cannot be the intellect. He seems to be a different factor or entity altogether from these three instruments of experiences, though, of course, he has a very intimate relationship with them.

When the subject is identified with the intellect, he becomes the ‘thinker’, experiencing the world of ideas; when identified with the mind, he becomes the ‘feeler’ experi-

encing the world of emotions; and when identified with the body, he becomes the 'perceiver' experiencing the world of objects. But he, the subject, is neither the field of experience nor the instruments of experience. He must be totally different from them both.

The effect that ego and desires (Ahankar and Kaam) as well as Vasanas and Vrittis (inherent desires and tendencies) have on the mind, how they corrupt the objective mind and how their removal/catherisation purifies the mind and brings it under the direct control of the subjective mind (the intellect) of the creature is explained with the help of a diagram at the end of this appendix.

The **relationship between microcosm and macrocosm** varies according to the individual personality of the man. The grossest man with the maximum load of Vasanas and Vrittis imagines a wide chasm/gulf between the microcosm and the macrocosm. As the individual cleanses or purges himself of these inherent tendencies, this blending increases, and when it vanishes altogether, the distinction between the two also vanishes i.e., there is oneness between the microcosmic soul (creature's Atma) and the macrocosmic soul (Parmatma). This will be clear with the help of diagrams appended to this appendix.

According to the theory of Vedant, the Lord has two forms—Macrocosmic and Microcosmic. The macrocosmic form of the Lord is the Viraat which is huge, large, colossus, vast, gigantic, beyond all measurement. The microcosmic form of the Lord is the miniscule creature of this world. The gross body of the Lord vis-a-vis the gross body of the creature are clarified Diagrammatically below :—

Microcosmic (creature)	Macrocosmic (Viraat Lord)
(i) Individual gross body (food+vital-air sheath)	Total of all gross bodies is called Viraat
(ii) Individual subtle body (the mind-intellect sheath)	Total of the subtle bodies is called Hiranyagarbh
(iii) Individual casual body (bliss sheath)	Total of casual bodies is called Eswar
This is the single creature	This is the sum total of all the creatures represented by the Lord.

Vrittis and Vasanas :- 'All human actions have one or more of these 7 causes—chance, nature, compulsion, habit, passion and desire'—Aristotle.

'Do not ye yet understand that what so entereth the mouth goeth into the belly, and is cast out into the draught? But those thing that proceed out of the mouth come forth from the heart (and the mind); and they defile the man for out of the heart (and the mind) proceed evil thought, murders, adulteries, fornications, thefts, false witness (lies), blasphemies. These are the thing that defile a man' (Bible, St. Matthew, 15/17-20).

The pure consciousness (Atma) is the core of a man's personality. It is infinite, pure, all-pervading, omniscient, enlightened, changeless and supreme truth/reality. However, its infinite nature is clouded by the various Vrittis (inherent tendencies and inclinations) and Vasanas (desires and passion inherent in a man) resulting in the creation of a finite, limited, impure, corrupt, not fully enlightened, ever changing personality of the human being—such a person is called the ‘perceiver-feeler-thinker-doer’ entity. When the various Vrittis or Vasanas are eliminated or excluded (i.e., catharised), the attitude undergoes transformation and metamorphosis from a perceiver-feeler-thinker entity (corresponding to the gross body, the mind and intellect collectively called the subtle body) into simple pure consciousness which, in reality, is the true identity of the creature. Please see the diagram appended to this appendix for further clarification on this subject.

Man's real and truthful nature is pure consciousness but he passes through the 3 different, distinct, relative states of the waker, dreamer and deep sleeper states as a result of the interaction or play of consciousness in the Gross, the Subtle and the Casual bodies respectively. No sooner the identification of the pure consciousness with any one or more of these bodies is removed than his original, pure, natural form is unfolded. This state is called self-realisation, or Godhood—or it is also called the state of supreme and sublime bliss, joy, happiness, peace and tranquility. Hence, when the pleural personality is removed, the real, singularly unique personality shines through.

It is the Atma which ignites/kindles/infuses life in the other 5 sheaths which are, left to themselves, inert and lifeless even as a piece of iron is lifeless without the infusion of life into it by a magnet held nearby. This magnet is separate/distinct from the iron but it invisibly gives life to the dead, gross and inert piece of iron. The iron is the 5 sheaths and the magnet is the Atma. Remove the Atma and the man is as lifeless as the piece of iron.

The 3 Gunas :- The 3 characteristics inherent present in the creature are the three thought textures which bombard the mind. These three thought textures are manifestations of the **Vrittis and Vasanas** (inherent tendencies or desires) of the creature which mire its soul as a covering or veil.

The Satwic desire is the veil covering the soul like a smoke covering the fire. A slight breeze will remove this smoke. Similarly a little bit of prayer and meditation will remove the Satwic desires; its removal requires the least effort. It is the foremost and the best amongst the 3 characteristics of a creature such as good and positive virtuous, righteousness, creativity, noble deeds and thoughts etc..

The Rajsic desires can be compared to dust on a mirror. In this case some dusting and rubbing is needed to clean the mirror; a greater effort is needed. It is the medium characteristic marked by ambitions, desires, passions, expansionist tendencies, desire to sustain etc..

The Tamsic desires covering the soul are like a foetus in the womb—they cannot be removed easily and require diligence, effort, dedicated and careful handling requiring time and patience. It is the base and most lowly of the 3 characteristics such as sin, evil,

pervertness, immorality, vices, misdemeanours, anger, inertia et al.

The concept that 'I' is the body and not the 'pure conscious soul' leads to ignorance-based ego (Ahanakar = अहंकार). The constant concept of I vis-a-vis the body and this world leads to the sense of possessiveness in the creature. 'Pure consciousness' mired by ego becomes 'a conditioned consciousness' and fails to remain pure. This is why ego (Ahankar) has been likened to a minister of the king. It directs and regulates the actions of the consciousness which, under its influence, loses its independence. This 'conditioned consciousness'—working through the mind-intellect-ego combine is called, inter-alia, 'Chitta' (चित्त). The word also means memory. Hence this memory acts as a referral library for the intellect. The latter falls back on it and relies on it whenever it is in doubt. The quality of books in the library guides the student; similarly, the quality of inherent tendencies stored in the library of Chitta directly effects the inputs of the intellect, and through it, the mind and successively down the hierarchy to the body and its organs of perception and action.

Although the soul has nothing to do with this command chain (i.e., memory— inherent tendencies/ego/Vasanas—intellect—mind—body—action—result—more experience—stored in memory—and the chain continues), but for all practical purposes the Atma/soul is deemed responsible for it because of its sovereign nature.

So, the sincere seeker/aspirant should delineate this conscious from the rest of the chain and break the nexus between them so as to allow the glory of the pure consciousness of the soul to shine through like the splendorous sun breaking through from behind a curtain of clouds.

It is like removing the various veils or covers from around the candle so that its light shines through the darkness of the room and illuminates all the corners of it.

The proportion of the 3 Gunas decides the nature, natural temperament, tendencies, habits and inclination of the creatures. For example, a person with a greater proportion of 'Satvik' (noble) characteristic will be considered nobler than a man with a greater proportion of 'Rajasic' or 'Tamsic' qualities. So we can say that sages, seers, prophets, scholars and generally enlightened persons have a high degree of 'Satvik' qualities in them. Kings and householders who live a noble life are example of those with higher amount of 'Rajasic' quality in them, while sinners, killers, drunks, rowdy elements, cheats etc. are those people with higher 'Tamsic' quality in them. These Gunas have direct bearing on the personality of a man. A separate full page diagram depicts the relationship between these Gunas and the personality of a man.

Mental flux :- The 5 states of the mind are the following—(i) Kshipta (क्षिप्त), (ii) Mudh (मुद्ध), (iii) Vikshipta (विक्षिप्त), (iv) Ekagra (एकाग्र) and (v) Nirudha (निरुद्ध). The 'Kshipta' is the worst type of mind characterised by extreme recklessness and restlessness. It is susceptible to various negative traits such as confusion, conflicts, anger, anxiety, worry, tension, agitations of all kinds etc..

The 'Mudh' is the dull, inert and indolent state of mind. These first two states of

mind are predominantly ‘Tamas’ in nature.

The ‘Vikshipta’ state is a ‘distracted’ state of mind in which it swings between the extremes of calmness and agitation. This is a ‘Rajasic’ quality.

The ‘Ekagra’ state is a focused or concentrated mind. It is a state in which the mind can keep alert and pin-pointed on any subject it is focusing upon. It helps to cultivate discipline in the aspirant.

The ‘Nirudha’ state is that state of mind in which there is no mental flux of any kind. It is a kind of trance like state of bliss and happiness. The last two states of mind are called ‘Sativik’ qualities of the creature.

The concept of Samadhi :- Contemplation and meditation lead to Samadhi. Yogis also experience supreme bliss during Samadhi. Simply put, it is a trance like state when the consciousness has no perception of the external, physical world of sense objects and, on the contrary, it experiences the bliss of the pure self. This leads to an ecstatic state.

The term Samadhi is derived from the Sanskrit root ‘Dha’ which means to put or to place. To this root are added prefixes ‘Sam’ (well) and ‘Aa’ (fully). Thus the word Samadhi means ‘putting or placing the mind fully well’. In Vedanta, Samadhi means the knowledge that identifies the Atma with Braham. It is commonly used to mean ‘absorption or meditation’. The state of Samadhi is free from the dual defects (faults) of duality (that the creature and Braham are separate) and effort (diligence in deeds and actions aimed towards the goal). That is, during the state of Samadhi, the creature loses its self independent identity and no effort is then required to experience the bliss of the supreme realisation of the absolute Truth— which is the Atma and Braham are the same, are infinite and eternal.

There are two types of Samadhis— (i) Savikalpa Samadhi (absorption characterised by the perception of division, distinction or difference) and (ii) Nirvikalpa Samadhi (absorption free from division, distinction or difference). The Savikalpa Samadhi is reached after long practice of the tenet ‘I am Braham’ (i.e., there is no difference between me and Braham). Unlike this practice wherein the seeker had to exert himself to maintain the thought that ‘I am Braham’, during the Savikalpa Samadhi there is an effortless thought of ‘I am Braham’. This Samadhi is characterised by the perception of the distinction of the triumvirate consisting of (a) Meditator (Dhyatr), (b) Meditated object (Dheya) and (c) Meditation process (Dhyan). Though the Meditator has withdrawn his mind from all thoughts and maintains a continuous flow of a single pointed thought that ‘I am Braham’, he still continues to have the distinction between (a) I, the Meditator, (b) the Object, that I am Braham and (c) the very physical act of meditation. Nevertheless, by virtue of the strength of knowledge that ‘he is Braham’, the triumvirate becomes illusory or imaginary just like the perception of various shapes of water— such as whirlpool, wave, bubble, foam/froth etc. are nothing else but water, or the water in a cup, a glass, a jar, a tray, a pond, a lake, a river, and ocean may have different names and contours but are water nonetheless. Sri Sankaracharya has cited the example of a clay elephant (Sarva Vedanta Siddhanta Saar Sangraha, verse nos. 821-822) to say that the elephant form

does appear inspite of the knowledge that it is, after all, clay. Similarly, inspite of the knowledge that everything is Braham, the triumvirate does exist in Savikalpa Samadhi.

Nirvikalpa Samadhi— during this state, the ideal that I am the all-pervading Braham takes firm root and it puts an end to all ignorance. The term means ‘no division or distinction or difference’. Here the seeker has no distinction between the triad of meditator or meditated object and the process of meditation.

The main difference between these two Samadhis is that in the former there is the ‘knowledge or awareness’ that I am Braham while in the latter it is the ‘being’ of I am Braham. The difference of knowing and being is quit evident. It is one thing to theoretically ‘know’ that I am Braham and quite different to ‘be’ Braham. When the thought I am Braham becomes effortless and complete, the meditator loses the distinction between himself, the object (Braham) and the process (meditation)— all merge into one entity. In this Nirvikalpa Samadhi, the meditator loses the distinction between himself (I) and the object (Braham). As a result, the ego that ‘I am meditating upon Braham’ is vanished, and with it, the triad. By extension, it means ‘there is no experience of distinction between the knower (meditator) and the known (Braham)’.

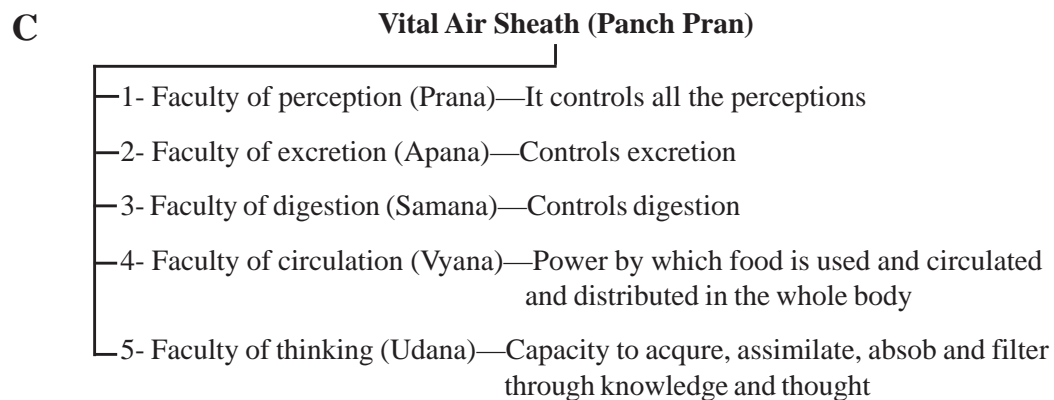
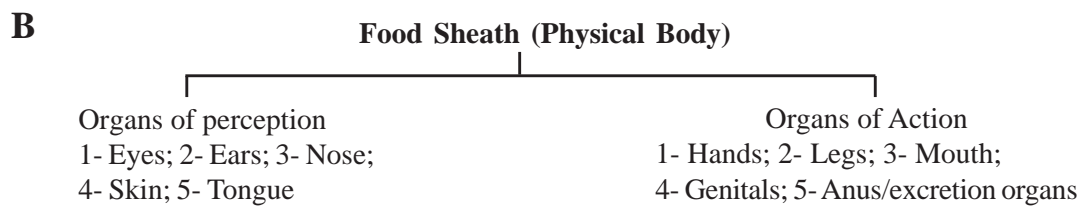
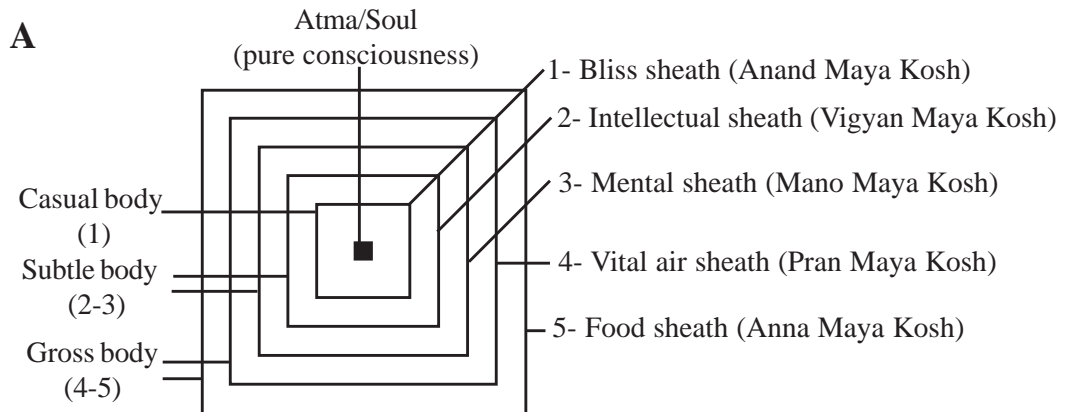
In Savikalpa Samadhi, the thought ‘I am Braham’ is available for perception while in Nirvikalpa Samadhi, the same thought is not available for perception. A lump of salt floating in water will be seen as distinct from water (Savikalpa Samadhi) but when that lump of salt dissolves in water, no one can see it; there is no distinction between the water and the salt (Nirvikalpa Samadhi).

The Nirvikalpa Samadhi is the plunging of the consciousness into the ocean of bliss encapsulated inside the casual body of the creature. All ignorance pertaining to the world is dispelled and therefore the world comes to an end simply because it exists only due to ignorance. Age, caste, position, opinion— none of these is a bar in entering the chamber of the self during Samadhi. It is open to all who seek it.

To conclude, we can say that Samadhi means that state when the seeker attains the last stage in meditation when there is no agitation, and its place is taken over by utter silence or trance like state. In that silence, the cessation of the flow of thoughts results in annihilation of the mind, and with it, the body. When the thought processes cease, there can be no discrimination taking place. When discrimination ceases, the intellect cannot exist. Hence, in that final moment of silence, when the mind and intellect are dissolved—the thoughts are vanquished, the mind is conquered, discrimination is absent and the intellect is annihilated—the erstwhile individual merges with the infinite reality, resulting in supreme and endless bliss and beatitude.

The concept of Samadhi has been elaborately explained by Sri Ram to Hanuman in ‘Muktikopnishad’, Canto 2, verse no. 52-56. An English version has been published separately by this author under the title ‘Sri Ram’s Principal Upanishads’. It has also been explained in ‘Saubhagya Laxmi Upanishad’ Chapter 9, Canto 2, verse no. 12-19 of this book.

Diagram of various sheaths and 3 bodies of the creature



There are 3 levels of existence—the gross body, the subtle body and the casual body of the creature. When the pure consciousness (Atma, soul) which resides inside the causal body detaches itself from the subtle body and the gross body as during meditation, the supreme blissful state is attained. The following diagram will clarify the picture

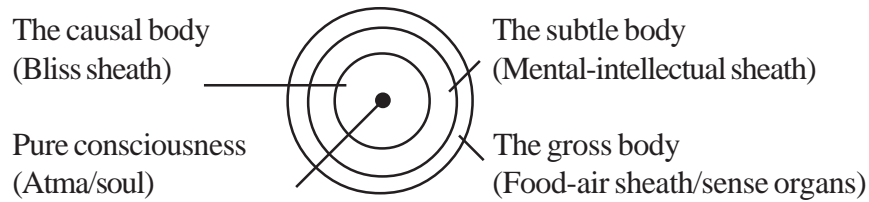


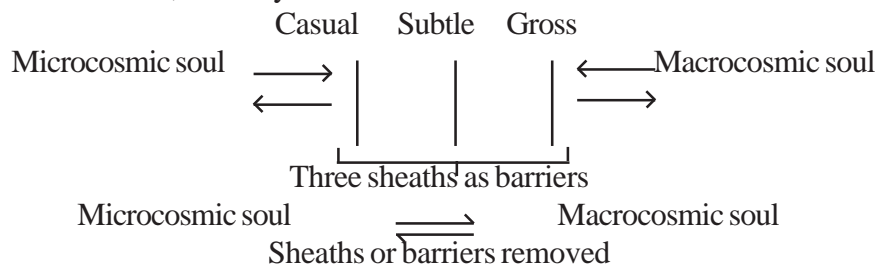
Figure I

During Samadhi, the soul is freed from the outer two sheaths. Hence bliss is obtained.

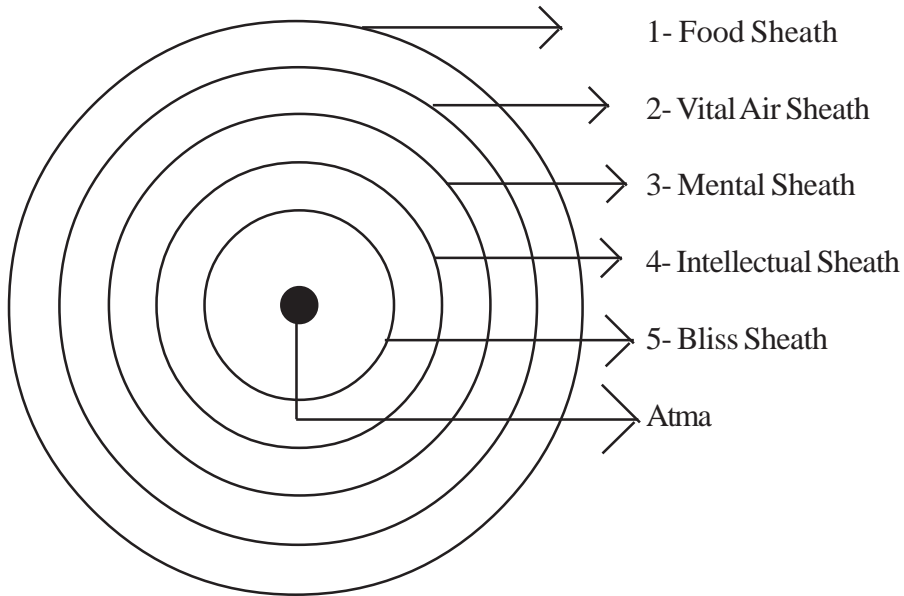
Further, pure consciousness (Atma/soul) has 3 personalities depending upon its interaction with these 3 bodies as follows :—

- 1- Pure consciousness functioning through the gross body is called the Waking State
 - 2- Pure consciousness functioning through the subtle body is called the Dream State
 - 3- Pure consciousness functioning through the casual body is called the Deep Sleep State
- When the 3rd stage is reached, the experience of duality or pleurality is removed and bliss is achieved. But actual 'enlightenment' is the removal of all these three bodies intervening between the soul/Atma and the surrounding space. As soon as it is done, the microcosmic soul expands to cover the whole vast space around it—which was hitherto restricted by the above three so-called sheaths or coverings—to become one with him who is identified as the macrocosmic Soul or Brahman. It then fills the whole space.

Hence, the individual creature becomes the pure consciousness (the Atma/soul) surrounded by the three sheaths as in figure one above which act as barriers to its freedom. When these three limiting factors or barriers are removed, there remains no barrier or obstacle between the Micro and Macro souls, and they become one.



The 5 Sheaths and Atma



Merging of Microcosmic Soul with Macrocosmic Soul

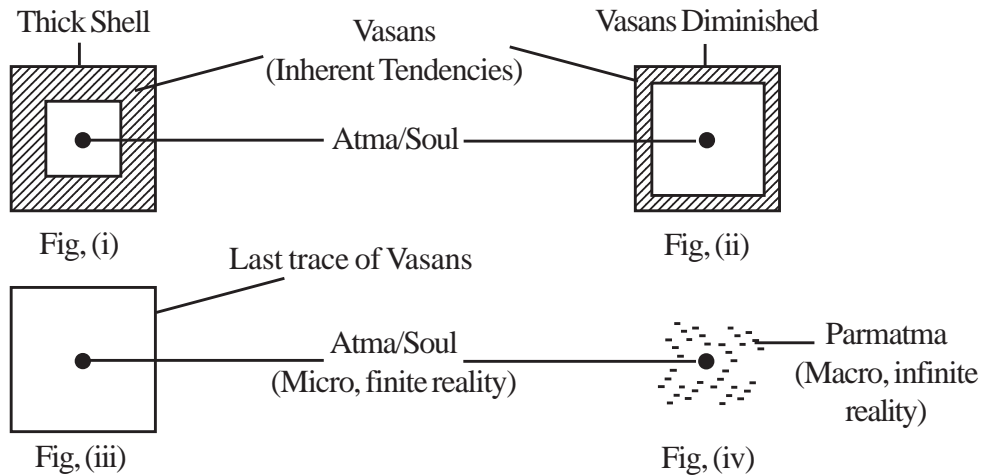
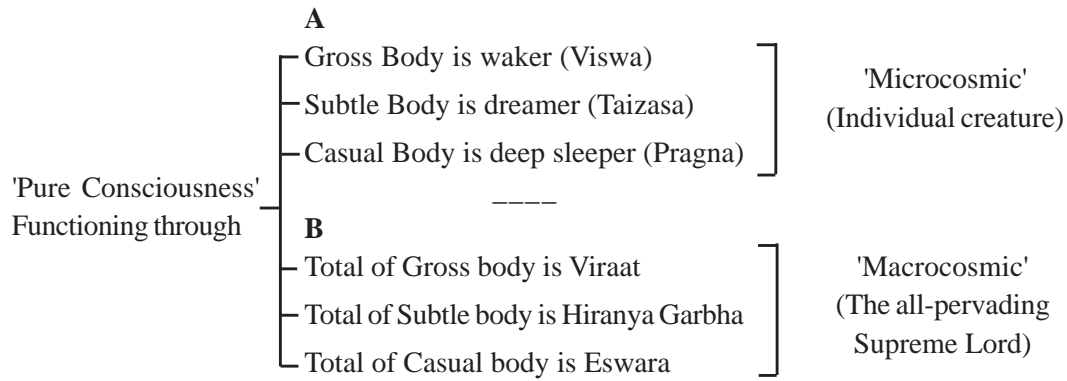


Figure shows how Atma merges with Parmatma by controlling Vasanas or Vrittis

1

Functioning of Pure Consciousness



2

Diagram depicting how Microcosm merges with Macrocosm

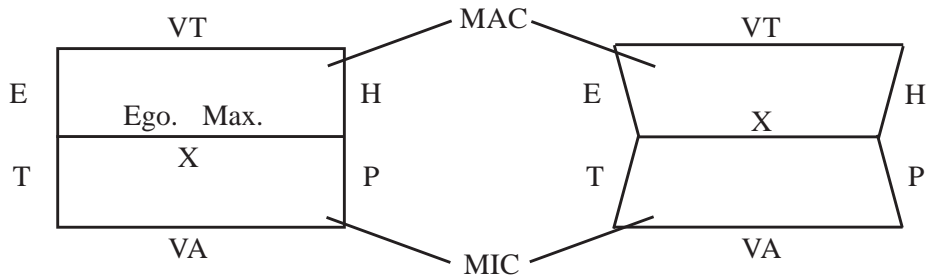


Fig (i)

Fig (ii)

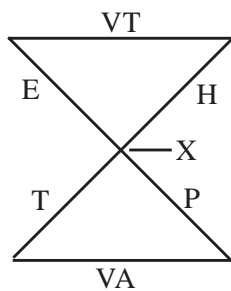


Fig (iii)

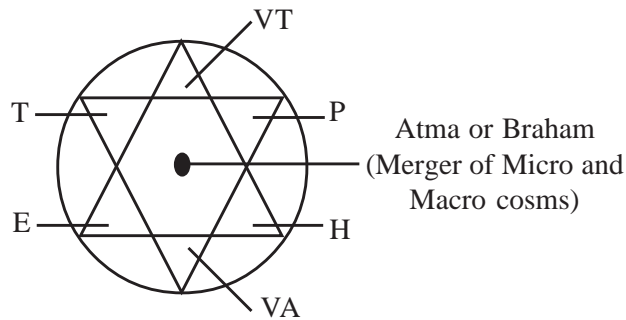
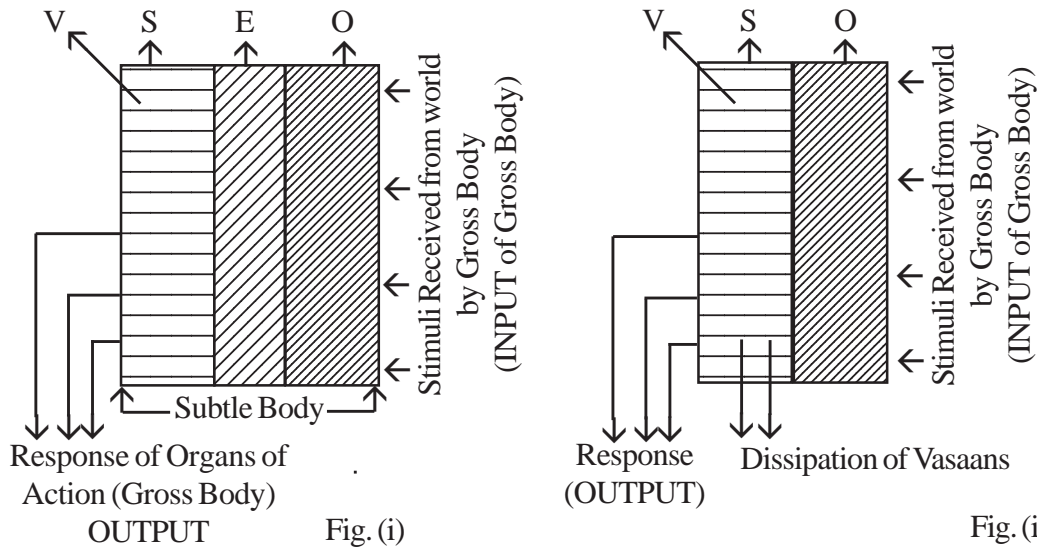


Fig (iv)

Key— VT = Viraat (Cosmic waker); VA = Vishwa (Waker); P = Pragna (Deep sleeper); T = Taijasa (Dreamer); H = Hiranya Garbha (Cosmic dreamer); E = Eswara (Cosmic deep sleeper); X = Inherent tendency or demarcation line representing 'perceiver-feeler-thinker-doer'; Atma = Microcosmic pure self of individual; Braham = Macrocosmic Soul of the universe; MAC = Macrocosm; MIC = Microcosm;

Diagram showing how Ego and desires effect the Mind



Key— S = Subjective Subtle Body (Intellect); O = Objective Subtle Body (Mind);
V = Vasnas (Inherent Tendencies or Inclinations); E = Ego/Desires

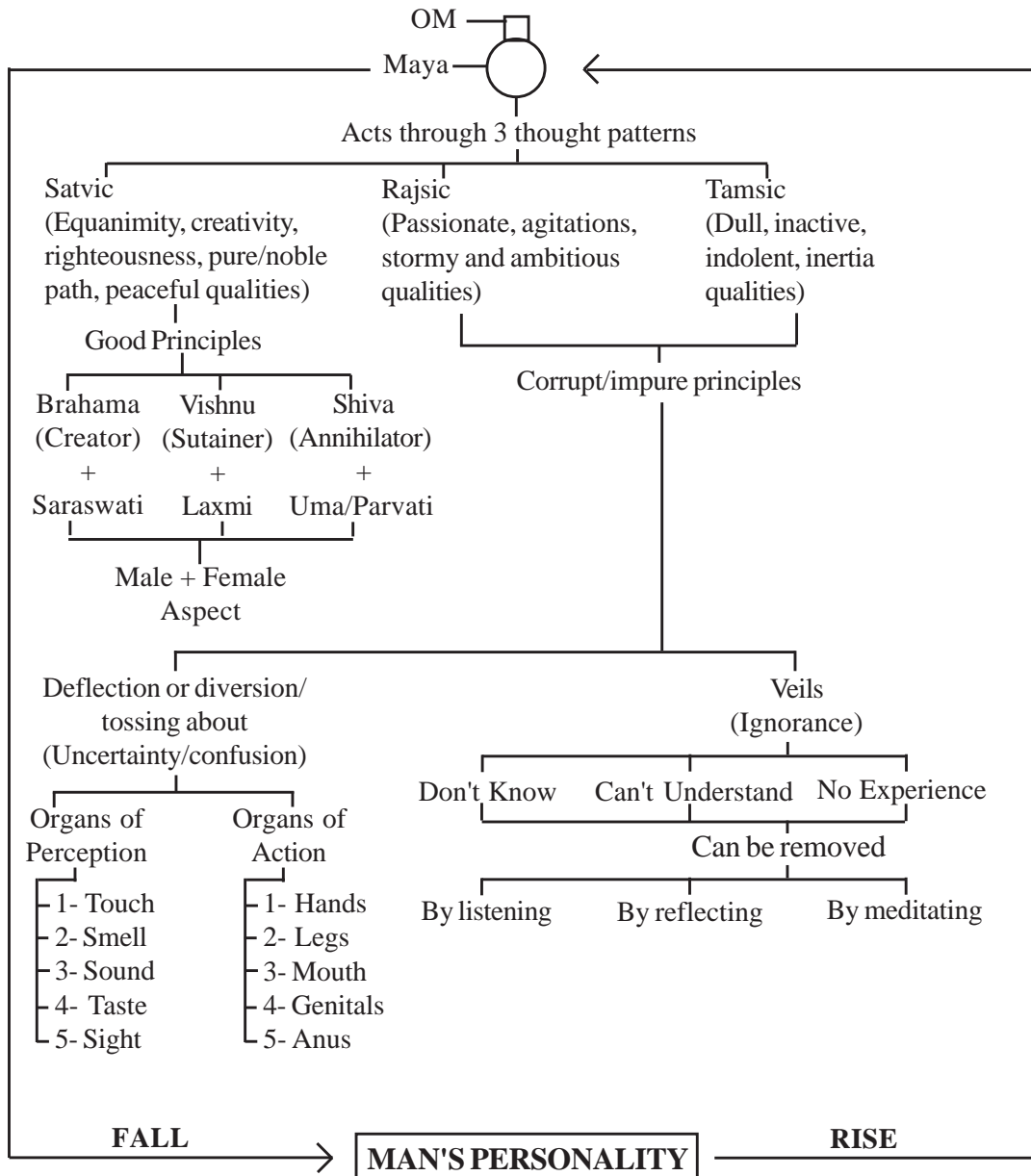
Explanation :- The stimuli received by the objective mind is passed to the subjective mind (intellect) through the constant interference of ego (Ahankar). Hence, while taking a decision, the intellect (Buddhi = बुद्धि) is influenced by the intervening ego (refer figure no. 1)

When ego is removed, there is direct coordination between the mind and the intellect and the former receives proper guidance from the latter. When actions are performed without interference by ego, no fresh Vasanas are deposited in the intellect. Those already present gradually dissipate away. In due course of time, the intellect is freed of all the Vasanas as well (refer figure no. 2).

This helps in purging of all the impurities associated with the soul and enveloping it like a layer or veil. When the veil is removed, the magnificence and brilliance of pure consciousness illuminates the creature.

As is clear from the above diagram, when the ego and desire—which form the basic ingredients of the inherent tendencies of a creature— are dissipated by industrious effort, the pure Atma residing in the 3rd sheath (the casual body) of the creature can directly interact with the Intellect (the subjective subtle body) of the creature. This intellect is not now subject to any interference from Vasanas (fig. ii), and can act independently. The actions become pure, uncorrupted and scrupulous. The emphasis here is to put the intellect directly under the command of the Atma/soul without the interference of Vasanas, ego, desires and other inherent tendencies or inclinations that mire the soul as a result of (a) its past deeds and their results and (b) unfulfilled desires.

PERSONALITY OF MAN



Appendix no. 9 Index of Mantras/मंत्र अनुक्रमणिका

ॐ अकारो दक्षिणः	ना० बि० १	अथोवाच ये देवा दिविषदः	अक्ष० ८
ॐ अथातो महोपनिषदमेव	च० वेद० १	अथोवाच ये ब्रह्मविष्णु...	अक्ष० १०
ॐ ह्रीं ॐ ह्रीमित्युपनिषद्	त्रिपुरा० १७	अथोवाच ये मन्त्रा या	अक्ष० ९
अगम्या वचसां शान्ता	अक्षि० २.४१	अथोवाच ये शैवा वैष्णवाः	अक्ष० १२
अग्निर्वाग्भूत्वा मुखं	ऐत० १.२.४	अथोवाच ये सांख्यादितत्त्व..	अक्ष० ११
अङ्गैः प्रथमाऽऽवृत्तिः	सौ० ल० १.६, १०	अद्वयब्रह्मरूपेण	आ० बा० २.१४
अतिशून्यो विमर्दश्च	सौ० ल० २.८	अद्वैते स्थैर्यमायाते	अक्षि० २.३१
अतीन्द्रियं गुणातीतं	ना० बि० १८	अधिष्ठाने तथा	ना० बि० २८
अथ तथा मुद्गलोपनिषदि	मुद्ग० २.१	अध्यस्तस्य कुतो	ना० बि० २५
अथ गाग्र्यो ह वै	कौ० ब्रा० ४.१	अनन्योद्वेगकारीणि	अक्षि० २.६
अथ पौर्णमास्याम्	कौ० ब्रा० २.९	अनेन क्रमयोगेन	अक्षि० २.२५
अथ प्रोष्यायन्पुत्रस्य	कौ० ब्रा० २.११	अन्तरङ्ग समुद्रस्य	ना० बि० ४६
अथ मासि मास्य	कौ० ब्रा० २.८	अन्तर्मुखतया तिष्ठन्बहिवृत्तिं..	अक्षि० २.३६
अथ यदिदम्	आ० बो० १.२	अन्ते तु किंकिणी वंश	ना० बि० ३५
अथ सवेश्यन् जायायै	कौ० ब्रा० २.१०	अन्तेऽनन्तं समारोप्य	सौ० ल० २.११
अथ तां पञ्चभिर्गन्धैर्मृतैः	अक्ष० ४	अन्नमय प्राणमय०	मुद्ग० ४.५
अथ पञ्चदश ऋगात्मकस्य	सौ० ल० १.३	अभ्यस्यमानो नादोऽयम्	ना० बि० ३२
अथ पुनरुत्थाप्य	अक्ष० १५	अरुणकमलसंस्था	सौ० ल० १.४
अथ प्रजापतिर्गुहं	अक्ष० १	अवबोधैकरसोऽहं	आ० बो० २.४
अथ भगवन्तं देवा	सौ० ल० १.१	अवेदनं विदुर्योगं	अक्षि० २.३
अथ ह सांस्कृतिरादित्यं	अक्षि० २.१	अशनायापिपासा	मुद्ग० ४.७
अथ ह सांस्कृतिर्भवान्	अक्षि० १.१	असङ्गसुखसौख्येन	अक्षि० २.१८
अथ हैनं देवा ऊचुर्नव	सौ० ल० ३.१	असंसर्गाभिधामान्यां	अक्षि० २.१५
अथ हैनं देवा ऊचुस्तुरीयया	सौ० ल० २.१	अहंकारादिदेहान्तम्	आ० बो० २.३०
अथात एकधनावरोधनम्	कौ० ब्रा० २.३	अहंभावं परित्यज्य	सौ० ल० २.१३
अथातः पितापुत्रीयं	कौ० ब्रा० २.१५	अज्ञानजन बोधार्थ	ना० बि० २९
अथातः सर्वजितः	कौ० ब्रा० २.७	अज्ञानं चेति	ना० बि० २६
अथातः सांयमत्रम्	कौ० ब्रा० २.५	आत्मानं सततं	ना० बि० २१
अथातो दैवः परिसरः	कौ० ब्रा० २.१२	आत्मा वा इदमेक	ऐत० १.१.१
अथातो दैवम्	कौ० ब्रा० २.४	आदौ जलधिजीमूतभेरी	ना० बि० ३४
अथातो निःश्रेयसादानम्	कौ० ब्रा० २.१४	आनन्दत्वान्न	आ० बो० २.३१
अथोवाच याश्च मृत्योः	अक्ष० १३	आनन्दबुद्धिपूर्णस्य	आ० बो० २.२१
अथोवाच ये देवाः	अक्ष० ६	आनन्दममलं शुद्धं	अक्षि० २.४८
अथोवाच ये देवा अन्तरिक्ष..	अक्ष० ७	इत्थंभूतमतिः शास्त्रगुरु...	अक्षि० २.१४

इमां विज्ञाय सुधया	त्रिपुरा० ७	जीवति वागपेतो	कौ० ब्रा० ३.३
इयं महोपनिषत्त्रैपुर्या	त्रिपुरा १६	तं गुहः प्रत्युवाच	अक्ष० २
उक्थं ब्रह्मेति ह स्माह	कौ० ब्रा० ६	तं पञ्चशतान्यप्सरसाम्	कौ० ब्रा० १.४
उत्पन्ने तत्त्वविज्ञाने	ना० बि० २२	तं यज्ञमिति	मुद्ग० १.७
उदासीनस्ततो	ना० बि० ४०	तं यज्ञायथोपासते	मुद्ग० ३.३
ऊर्ध्वज्वलज्ज्वलनं	त्रिपुरा० ४	तच्चक्षुषजिघृक्षत्	ऐत० १.३.५
ऋचो अक्षरे परमे	बह्वृ० ९	तच्छिन्नेनाजिघृक्षत्	ऐत० १.३.९
ऋतुरस्म्यार्तवो	कौ० ब्रा० १.६	तच्छ्रोत्रेनाजिघृक्षत्	ऐत० १.३.६
एका स आसीत्प्रथमा	त्रिपुरा० ३	तत उ ह बालाकि	कौ० ब्रा० ४.१८
एको देवो बहुधा	मुद्ग० ३.१	ततः परतरं शुद्धं	ना० बि० १७
एतद्वै ब्रह्म दीप्यते	कौ० ब्रा० २.१३	ततो विलीनपाशोऽसौ	ना० बि० २०
एतद्योगेन परम पुरुषो	मुद्ग० ४.१	तत्तु जन्मान्तर	ना० बि० २४
एतेन जीवात्मनोर्योगेन	मुद्ग० २.६	तत्त्वचाजिघृक्षत्	ऐत० १.३.७
एतेनैव च मन्त्रेण	मुद्ग० १.४	तत्प्राणेनाजिघृक्षत्	ऐत० १.३.४
एषा हि परिमृष्टान्तः	अक्षि० २.२८	तत् स्त्रिया आत्मभूयं	ऐत० २.१.२
एष ब्रह्मैष इन्द्र	ऐत० ३.१.३	तत्पीठकर्णिकायां	सौ० ल० १.५
ओमङ्कार मृत्युञ्जय	अक्ष० ५	तत्पीठम् । अष्टपत्रं	सौ० ल० १.९
कण्ठचक्रं चतुरङ्गुलम्	सौ० ल० ३.५	तथाऽज्ञानावृतो	आ०बो० २.२७
कर्तृत्वमद्य	आ० बो० २.२२	तथेत्यवोचद्भगवान्	सौ० ल० १.२
काम क्रोध लोभमोह	मुद्ग० ४.४	तदपानेनाजिघृक्षत्	ऐत० १.३.१०
कामो योनिः कामकला	त्रिपुरा० ८	तद्ब्रह्म तापत्रयातीतम्	मुद्ग० ४.१
कालश्च कलनोद्युक्तः	अक्षि० २.२४	तदासौ प्रथमामेका	अक्षि० २.९
कालत्रयेऽपि	ना० बि० ८	तदेतत्सृष्टं	ऐत० १.३.३
काष्ठवज्जायते देह	ना० बि० ५३	तद्वत्सत्यमविज्ञाय	ना० बि० २७
कुर्वन्नभ्यासमेतस्यां	अक्षि० २.३७	तदुक्तमृषिणा	ऐत० २.१.५
कुलगोत्र जातिवर्णाश्रम०	मुद्ग० ४.८	तद्युक्तस्तन्मयो	ना० बि० १९
कोऽयमात्मेति	ऐत० ३.१.१	तन्मनसाजिघृक्षत्	ऐत० १.३.८
कृत्वा दूरतरे नूनमिति	अक्षि २.२६	तमभ्यतपत्तस्य	ऐत० १.१.४
गलितद्वैतनिर्भासो	अक्षि० २.३५	तमशना पिपासे	ऐत० १.२.५
ग्राम्यासु जडचेष्टासु	अक्षि० २.५	तमेतमग्निरित्यध्वर्यव	मुद्ग० ३.२
गुरुरप्येवंविच्छुचौ	मुद्ग० ४.१२	तमेतमात्मानम्	कौ० ब्रा० ४.२०
घनमुत्सृज्य वा	ना० बि० ३७	तस्मात्सर्वं परित्यज्य	अक्षि० २.४७
घोषिणी प्रथमा मात्रा	ना० बि० ९	तस्मादिति च मन्त्रेण	मुद्ग० १.८
चित्रो ह वै	कौ० ब्रा० १.१	तस्मादिदन्द्रो	ऐत० १.३.१४
जनोलोकस्तु	ना० बि० ४	तस्मादेतत्पुरुषम्	मुद्ग० ४.११
जन्तोर्यथावदेवेयं	अक्षि० २.१९	तस्माद्विराडित्यनया	मुद्ग० १.५
जाग्रन्निद्राविनिर्मुक्तः	ना० बि० ५५	तस्य प्रथमया विष्णो—	मुद्ग० १.२

तस्य मध्ये वह्निशिखा	च० वेद० ५	निस्त्रैगुण्यपदोऽहं	आ० बो० २.५
तस्याः शिखाया मध्ये	च० वेद० ६	पञ्चमीं भूमिकामेत्य	अक्षि० २.३४
तस्या एवं ब्रह्मा	बह्वृ० २	पञ्चमी नामधेया	ना० बि० १०
ता एता देवताः	ऐत० १.२.१	पञ्चम्यामथ मात्रायां	ना० बि० १४
तापत्रयं त्वाध्यात्मिक	मुद्ग० ४.२	पञ्चरूपपरित्यागाद्	बह्वृ० ६
ताभ्यः पुरुषमानयत्ता	ऐत० १.२.३	पदार्थप्रविभागज्ञः	अक्षि० २.१२
तालुचक्रं तत्रामृतधारा	सौ० ल० ३.६	पञ्चकोशप्रतीकाशं	च० वेद० ४
तिस्रः पुरस्त्रिपथा	त्रिपुरा० १	परमानन्दसंदोहो	अक्षि० २.४६
तृतीयं नाभिचक्रं	सौ० ल० ३.३	परिस्तुतं झषमार्जं	त्रिपुरा० १२
त्वङ्मांसशोणिता	मुद्ग० ४.३	परिस्तुता हविषा	त्रिपुरा० १५
देवा ह वै स्वर्गं	च० वेद० ८	पादादिकं गुणास्तस्य	ना० बि० २
देवी ह्येकाग्र आसीत्	बह्वृ० १	पुनरेतस्यां सर्वात्मकत्वं	अक्ष० १४
देहावसासकः साक्षी	आ० बो० २.१९	पुरं हन्त्रीमुखं	त्रिपुरा० १०
देहादीनामसत्त्वात्तु	ना० बि० २.३	पुरुषसूक्तार्थनिर्णयम्	मुद्ग० १.१
द्वितीयं स्वाधिष्ठानचक्रं	सौ० ल० ३.२	पुरुषे ह वा अयमादितो	ऐत० २.१.१
द्विप्रकारमसंसर्गं	अक्षि० २.२०	पुरुषो नारायणो भूतम्	मुद्ग० २.३
द्वितीयायां समुत्क्रान्तो	ना० बि० १.३	प्रगलितनिजमायोऽहम्	आ० बो० २.१
द्वौ खण्डावुच्येते सोऽयमुक्तः	मुद्ग० २.२	प्रभाशून्यं मनः शून्यं	सौ० ल० २.१७
दृढासनो भवेद्योगी	सौ० ल० २.७	प्राक्कर्मनिर्मितं सर्वं	अक्षि० २.२२
दृष्टिः स्थिरा यस्य	ना० बि० ५.६	प्रातरधीयानो रात्रिकृतं	अक्षि० १.६
न वाचं विजिज्ञासीत	कौ० ब्रा० ३.८	प्रतर्दनो ह वै	कौ० ब्रा० ३.१
न सन्ति मम	आ० बो० २.२५	प्रत्यगभिन्नपरोऽहम्	आ० बो० २.२
न स्पृशामि	आ० बो० २.२८	प्रत्यगानन्दम्	आ० बा० १.१
न हि प्रज्ञाऽपेता	कौ० ब्रा० ३.७	प्रथमायां तु मात्रायाम्	ना० बि० १२
न ह्यन्यतरतो रूपम्	कौ० ब्रा० ३.९	प्रज्ञया वाचम्	कौ० ब्रा० ३.६
न भिद्यते कर्मचारैः	ना० बि० ६	प्रज्ञानं ब्रह्मेति वा	बह्वृ० ७
न मान नावमानं	ना० बि० ५.४	प्राणो ब्रह्मेति.. कौषीतकिः	कौ० ब्रा० २.१
नवयोर्निर्वचक्राणि	त्रिपुरा० २	प्राणो ब्रह्मेति...पैङ्गवः	कौ० ब्रा० २.२
नवमी महती	ना० बि० १.१	प्राज्ञो मकार इत्येवं	अक्षि० २.४४
नवम्यां तु महर्लोकम्	ना० बि० १.६	प्रियात्म जननवर्धनं	मुद्ग० ४.६
नाहं कर्ता न भोक्ता च	अक्षि० २.२१	बद्धः सुनादगन्धेन	ना० बि० ४.३
निर्ग्रथिः शान्त संदेशो	अक्षि० २.३९	ब्रह्मरन्ध्रं निर्वाणचक्रम्	सौ० ल० ३.८
नियामनसमर्थोऽयम्	ना० बि० ४.५	ब्रह्म प्रणव संधानं नादो	ना० बि० ३०
निरञ्जने विलीयेते	ना० बि० ५.०	ब्रह्मण्यो देवकीपुत्रो	आ० बो० १.३
निरवधिनिज बोधोऽहम्	आ० बो० २.७	ब्रह्मानन्दे निमग्नस्य	आ० बो० २.१७
निष्कामानामेव	सौ० ल० १.१२	बुद्बुदादिविकारा०	आ० बो० २.१५
निष्पत्तौ वैष्णवः	सौ० ल० २.१०	भगः शक्तिर्भगवान्काम	त्रिपुरा० १४

भूमिकात्रितयं जाग्रच्चतुर्थी	अक्षि० २.३२	विश्वमेवेदं पुरुष तं	च० वेद० ३
भूमिकात्रितयाभ्यासा...	अक्षि० २.३०	विषयानन्दवाञ्छा	आ० बो० १६
भूयाद्भयो द्विपद्माभयः.....	सौ० ल० १.८	विष्णोर्मोक्ष प्रदत्तम्	मुद्ग० १.३
भूर्लोकः पादयोस्तस्य	ना० बि० ३	विस्मृत्य विश्वमेकाग्रः	ना० बि० ४४
भोगाभोगो महारोगाः	अक्षि० २.२३	विस्मृत्य सकलम्	ना० बि० ३९
मकरन्दं पिबन्भृङ्गो	ना० बि० ४२	वेद्योऽहमागमानैरा०	आ० बो० २.८
मदन्तिका मानिनी	त्रिपुरा० ६	शास्त्रनुवर्तनं त्यक्त्वा	अक्षि० २.४२
मदाभिमानमात्सर्य...	अक्षि० २.१३	शिलाशय्याऽऽसनासीनो	अक्षि० २.१७
मनसा कर्मणा वाचा	अक्षि० २.८	शुद्धोऽहमद्वयोऽहम्	आ० बो० २.९
मनस्तत्र लयं	ना० बि० ४७	शुद्धोऽहमान्तरोऽहम्	आ० बो० २.१०
महति श्रूयमाणे	ना० बि० ३६	शोकमोहि विनिर्मुक्तम्	आ० बो० १.५
महाशून्यं ततो याति	सौ० ल० २९	षष्ठं सप्तममथ	त्रिपुरा० ९
महापुरुष आत्मानम्	मुद्ग० २.४	षष्ठ्यां भूमावसौ	अक्षि० २.४०
मायामात्रविकास...	आ० बो० २.२०	षष्ठ्यामिन्द्रस्य	ना० बि० १५
मृतवत्तिष्ठते योगी	ना० बि० ५२	स आगच्छतीत्यम्	कौ० ब्रा० १.५
य इमां महोपनिषदं	च० वेद० ७	स इमांल्लोकानसृजत	ऐत० १.१.२
य इमं सृष्टियज्ञम्	मुद्ग० २.७	स ईक्षत कथं	ऐत० १.३.११
य एतदुपनिषदम्	मुद्ग० ४.१०	स ईक्षतेमे नु लोका	ऐत० १.१.३
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When someone asked Gautam Buddha whether he was god, angel or saint, he replied simply, 'I am awake.' The meaning of the word 'Buddha' is 'to awaken and to know'. Get awakened to the fact that you are not the body, with which you insistently confuse yourself, ignoring the Real Self. The knowledge of the Real Self will dawn upon us if we persistently introspect on the question of all questions—'WHO AM I?'

The mind of the 'Gyani' (i.e., one who is wise, enlightened, erudite, knowledgeable and scholarly) never leaves the thought of Brahma (that is, the pure conscious macrocosmic Self). But the mind of the ignorant ones (Agyani) is such that while wandering in the world it suffers, and when it turns back to Brahma for a while, it enjoys happiness. What is called the world is nothing but thought. When the world disappears, i.e., when there is no thought, the mind experiences bliss and peace. When the world appears, it experiences misery.

Appendix no. 10 Other Books by Author & Dedication

This humble author has written several books with a missionary zeal as his humble service to his beloved Lord Sri Ram. A brief view is given below:-

These books are a ‘book lover’s dream come true’ and stand out heads-over-shoulders in the realm of metaphysical, philosophical, devotional, spiritual and classical literature of India. Such as for example, there are Goswami Tulsidas’ myriad works with Sri Ram as the central theme which are glittering like gems, poetically told, stupendous in beauty, marvelously narrated and contain a treasury of fathomless wisdom and deep insight into spiritualism, metaphysics and philosophy. Then there is Veda Vyas’ glorious narration of the epic story of Sri Ram in Adhyatma Ramayan and Devi Puran Maha Bhagwat Ramayan. The Upanishads represent the epitome of Indian philosophical, metaphysical and spiritual treatises—the marvelous highest pinnacle that human thought can possibly reach. They are acclaimed the world over as highly evolved and intellectually enlightening books. The Vedas, on the other hand, are believed to be revealed books. The two form the two legs of Hinduism.

The author has presented a simple, day to day bilingual version (Hindi and English) of these stupendous texts. A huge array of information on Sri Ram and Hanuman culled from the Vedas, Upanishads, Purans, and myriad other sources have been systematically presented by the author in lucid, florid, easy flowing, vibrant and captivating English language—useful to a layman, a devotee, curious people, research scholars, casual as well as serious readers, plain book lovers or connoisseurs of classical literature. A must read for everyone.

All the books have original text with line-to-line easy flowing English version with necessary explanatory notes, appendices, etc.

The list of books are as follows:

Detailed English versions with commentary on Books of ‘Goswami Tulsidas’:

- * *Vairagya Sandipani of Goswami Tulsidas.*
- * *Vinai Patrika of Goswami Tulsidas.*
- * *Geetawali of Goswami Tulsidas.*
- * *Kavitawali of Goswami Tulsidas.*
- * *Dohawali of Goswami Tulsidas.*
- * *Janki Mangal of Goswami Tulsidas.*
- * *Ram Lala Nahachu of Goswami Tulsidas*
- * *Parvati Mangal of Goswami Tulsidas.*
- * *Barvai Ramayan of Goswami Tulsidas.*

** Ram Charit Manas, Baal Kand (Canto 1) [The other 6 Cantos, i.e. Ayodhya Kand, Aranya Kand, Kishkindha Kand, Sundar Kand, Lanka Kand, and Uttar Kand, are in the process of writing, and would be made available, one by one, as soon as they are ready for publication.]*

Detailed English Books based on original texts of Goswami Tulsidas, with extensive commentary:

- * Story of Ravana and the Epic War of Lanka Told in Slow Motion: in 2 Volumes (5Parts)*
- * 'Sundar Kand' of Ram Charit Manas*
- * The Kaagbhusund Ramayan or The Aadi Ramayan*
- * The Divine Story of Lord Shiva's marriage with Parvati (based on Ram Charit Manas, Parvati Mangal & Vinai Patrika)*
- * Lord Ram's marriage with Sita (based on Ram Charit Manas).*
- * Ram Geeta: The Gospel of Lord Ram.*
- * A Divine Biography of Lord Ram & Glory of Lord's Holy Name.*

Other Books on the theme of Lord Ram:

- * Glory of Lord Ram's Holy Name, Sacred Mantras, Stotras & Hymns*
- * Anthology of Sacred Hymns, Stotras & Mantras of Lord Ram.*
- * Upanishads dedicated to Lord Ram & their Philosophy.*
- * Saint Surdas' "Ram Charitawali".*
- * The Chariot of God—Dharma Rath.*
- * Bhakti—Devotion for Lord God.*
- * Saints and Non-Saints, Their Character and Comparison.*
- * 'Ram Charit Manas' (the holy lake containing the ambrosia in the form of the divine story describing the deeds and acts of Lord Ram who was an incarnation of the Supreme Being upon earth) by Goswami Tulsidas—full text with English introduction.*
- * Life sketch of Goswami Tulsidas.*

The Trilogy of Books on the epic known as the 'Ramayan':

- * English rendering of Adbhut Ramayan by sage Valmiki.*
- * English rendering of Adhyatma Ramayan by sage Veda Vyas.*
- * English rendering of Devi Puran's Ramayan by sage Veda Vyas.*

English Books dedicated to Lord Shiva:

- * Book 1= Marriage of Lord Shiva with Parvati*
- * Book 2= Sacred Hymns of Lord Shiva.*
- * Book 3= Lord Shiva—His legend, Upanishads, Puran, Hymns & Parvati Mangal.*

A Book in English dedicated to Lord Hanuman:

- * *The Legendary Glory of Hanuman.*

English Books explaining various spiritual and metaphysical concepts based on the Upanishads:

- * *A True Guru (The Qualities, Importance and Need of a True Teacher, Preceptor, Guide and Advisor).*
- * *Maya: The Whirlpool of Delusions in Creation.*
- * *The Triumvirate of Creation: According to the Upanishads.*
- * *The 'Pentagon of Creation'—The Panch Tattvas, Panch Bhuts, Panch Prans & Panch Koshas.*
- * *Revelation of Creation as envisioned in the Upanishads.*
- * *YOGA—Its Practice & Philosophy according to the Upanishads.*
- * *Who is a Guru?*
- * *The 24 Avtaars (incarnations) of Lord Vishnu.*
- * *The Viraat Purush—the cosmic, all-embracing form of the Supreme Being: as conceived in the Upanishads, Adhyatma Ramayan of Veda Vyas, and Ram Charit Manas of Goswami Tulsidas.*
- * *OM and NAAD: the cosmic revelation of Super Consciousness extensively explained and compiled from the Upanishads.*
- * *Vaak (spoken word), Akshar (alphabet) & Sristi (creation).*
- * *The concept of 'Kalaa'.*
- * *'Brahm' in the eyes of the Upanishads.*
- * *'Sanyas' with 'Vairagya Shatkam' of Bhartihari.*
- * *The 'Mahavakyas' (Great Sayings) of the Upanishads.*
- * *The 'Tattwas' (elements) and the Gunas (qualities) According to the Upanishads.*
- * *The Fundamental Elements and Character Traits of Creation as Enunciated in the Upanishads {available only on www.draft2digital.com }*
- * *The Metaphor of the Hansa in the Upanishads: The symbolism of a Grand Swan used to explain the wisdom of spiritual and metaphysical principles by the Upanishads.*

Other English Books on Hinduism and its Spiritual Philosophy (by Ajai kumar Chhawchharia):

- * *Bhakti Sutra Mala*
- * *Shandilya Bhakti Sutra*
- * *Narad Bhakti Sutra*

* *'Vairagya Shatkam' of king-sage Bhartrihari.*

* *The great ancient sages, seers, saints and enlightened kings of India.*

* *The great sages, seers, saints and enlightened kings of ancient India {available only on www.draft2digital.com }*

* *'Arunachal Pancharatna & Rudra Ashtak'. {In English, co-produced by Rev. Janardan Kalianand-Swami of USA and Ajai Kumar Chhawchharia.}*

****Detailed English renderings, with explanatory notes and commentaries of the 108 Upanishads classified according to the Vedic tradition.***

Vol. 1=Rig Veda Upanishads; Vol. 2= Sam Veda Upanishads; Vol. 3= Shukla Yajur Veda Upanishads; Vol. 4= Krishna Yajur Veda Upanishads; Vol. 5= Atharva Veda Upanishads;

NOTE: A full-blown English rendering of Tulsidas' epic 'Ram Charit Manas' is under preparation. It will be a unique Book and an elaborate one, as it would run into many thousands of pages that would endeavour to explain each single verse of Ram Charit Manas in detail from different perspectives, with the aid of explanatory notes and references.

NOTE: Author's Books are available at:—

(1) www.amazon.com in its Kindle + Paper-Back Print Editions.

(2) www.pothi.com in a Print edition.

(3) www.draft2digital.com and its various vendors' platforms in E-Book edition:

URL: <https://www.draft2digital.com/ajaikumarchhawchharia>

(4) www.tulsidas-ram-books.weebly.com

(5) Archive.org: https://archive.org/details/@ajai_kumar_chhawchharia

(6) Goodreads: https://www.goodreads.com/author/show/991710.Ajai_Kumar_Chhawchharia

[991710.Ajai_Kumar_Chhawchharia](https://www.goodreads.com/author/show/991710.Ajai_Kumar_Chhawchharia)

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A humble word of dedication

No creature is perfect; its foolhardy to claim so. The best of paintings cannot replace the original; the best of words cannot express the original emotions and sentiments. Even the Lord was not satisfied by one flower or one butterfly— he went on endlessly evolving and designing newer forms. So, I have done my best, I have poured out my being in these books. Honestly, I am totally incompetent— it was the Lord who had done the actual writing and had moved my fingers as if they were merely an instrument in his divine hands. But nonetheless, it's a tribute to the Lord's glory that he does not take the credit himself, but bestows it to them whom he loves as his very own. And to be his very own is indeed an unmatched honour. However, I still beg forgiveness for all omissions, commissions and transgressions on my part that I may have inadvertently made. It's the Lord's glories that I sing, rejoice in, write on and think of to the best of my ability. I hope my readers will also absorb the divine fragrance effusing from the flowers representing the Lord's books, enjoy the ambrosia pouring out of them and marvel at the Lord's stupendous glories.

Ajai Kumar Chhawchharia
Author